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# HOW TO SPEAK EFFECTIVELY

CHARLES SEYMOUR



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HOW TO  
SPEAK EFFECTIVELY

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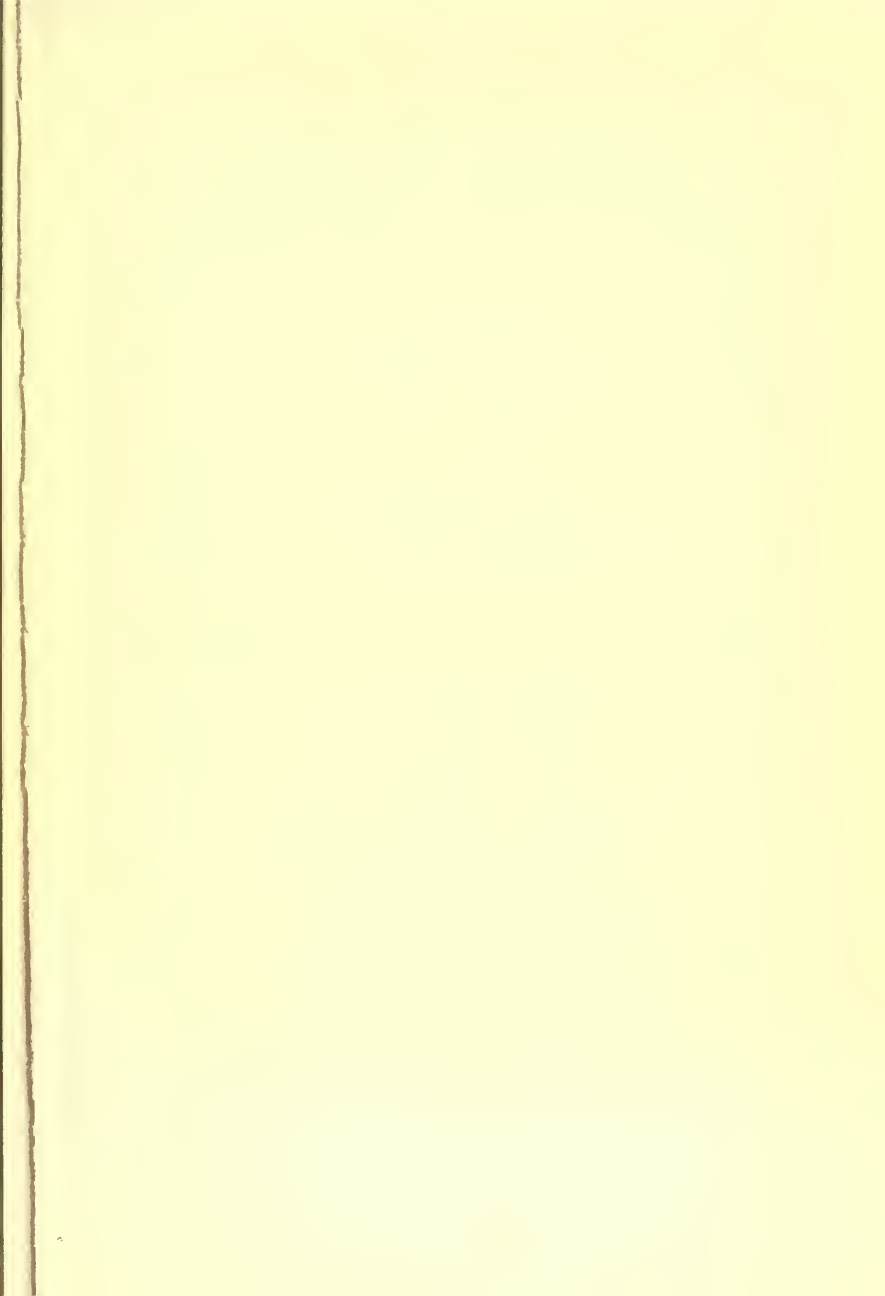
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"Ladies and Gentlemen, these are facts from which you cannot escape."



"Members of the jury, if any doubt exists in your minds as to the guilt of the prisoner, etc."

# HOW TO SPEAK EFFECTIVELY

ON THE PLATFORM; AT THE MEETING  
IN THE PULPIT

BY

CHARLES SEYMOUR

VISITING MASTER IN ELOCUTION AND READING AT OWEN'S SCHOOL,  
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STREET, CITY. FOR MANY YEARS PAST, AND AT  
THE PRESENT TIME, TEACHER IN THE ABOVE  
SUBJECTS AND ALSO IN EXTEMPORE SPEAK-  
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AUTHOR OF

"OUTLINES OF SPEECHES," "ELOCUTION IN THE PULPIT," ETC.

FOURTH EDITION



"Stay, you imperfect Speakers!"—*Macbeth*, Act i. Scene 3

LONDON

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1937

*John Seymour  
author's son.  
Student at Wycombe  
1954/55.*

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## PREFACE

IF it be the earnest desire of the person into whose hands this work may fall to learn how to speak effectively, I would merely beg of him a reasonable amount of his leisure time, and I will do my best to speak to him from the leaves of this book as plainly and as lucidly as I might succeed in doing were he face to face with me in my own studio. Be it remembered that an elocutionist is not necessarily a good author. Of this I am sufficiently conscious, yet I may hope that the bluntness of my construction will prove an advantage rather than otherwise to the practical student. Let us proceed.

CHARLES SEYMOUR

Studio—401 STRAND,  
LONDON, W.C.2.

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“Members of the jury, if any doubt exists in your minds as to the guilt of the prisoner, etc.”

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# HOW TO SPEAK EFFECTIVELY

## CHAPTER I

### MATTER AND MANNER IN VOCAL DELIVERY

*How is it that I fail to hold the attention of my audience?*  
—I experience no lack of ideas while facing a large assembly of people: I am satisfied that I possess a very fair command of language, and am conscious of ability to summon just that particular word which I conceive will convey my meaning to a nicety. It is my invariable practice to set apart several hours to the mastering of my facts, and it is customary with me to make copious notes of important points for occasional reference during a prolonged discourse, and yet it is apparent to me that I do not obtain from my audience that attention which my subjects merit or my efforts deserve! . . . . *Why is it?*

THE qualifications my questioner claims to possess might well cause many a student of oratory to express surprise that under such seemingly favourable conditions failure to hold the attention of an audience should have to be admitted.

Yet upon second consideration one discovers that if the accomplishments acquired, or naturally possessed, by this particular speaker, together with his habits of preparation, were to be classified under two such headings as

“Matter” and “Manner” they would all have to appear without exception under the former, for it will be seen that there is not the merest suggestion of acquaintance with any of those branches of oratory which might legitimately be classed as “*Manner*.” To acquire accomplishments requisite for general speech-construction without cultivating habits associated with successful vocal delivery is analogous to attempting musical composition without knowledge of harmony, or practising the painter’s art without sense of proportion or knowledge of perspective.

That such a one possessing the abilities enumerated in the opening paragraph is a fluent speaker must be patent, but the insufficiency of fluency when it exists as the beginning and the end of a speaker’s oratorical powers, will, sooner or later, have to be acknowledged by all who aspire not merely to speak but to speak *effectively*.

A speaker’s composition may satisfy the closest scrutiny of philosopher or logician; it may withstand the strictest analysis of the most learned grammarian; but if his delivery be deadly monotonous—what then?

His audience may have a desire to listen; they may even try to be attentive; but they are human, and human senses become dulled by no process more certain of effect than the regular and never-changing tones of a monotonous speaker.

But there are many other defects in a speaker’s delivery which may account for inattention on the part of an audience besides that of maintaining a dead level in tone.

There may be an entire absence of expression; possibly



insignificant parts are spoken with precisely the same degree of emphasis as the most vital and important; there may be an unconscious air of indifference permeating the entire discourse; it may never occur to the speaker to introduce variety in rate of utterance or volume of sound; he may suffer under a prejudice against the use of an occasional gesture; and, finally, there may be a lack of earnestness, a want of force, an absence of conviction—what wonder, then, that his audience becomes inattentive and falls away from him, the one half listening perhaps out of pure courtesy, and the other lost entirely in the oblivion of yesterday's business or to-morrow's prospects.

Under such faulty conditions of delivery as I have suggested, of what value is the polished speech, the learned address, the problematic treatise, or the philosophic sermon? It will read well in the columns of current literature, but the real opportunity has been lost, for no power on earth can infuse the warmth and influence of the human voice (as felt in earnest, forceful, and convincing delivery) into the icy-cold, sharp-cut type of the printing-press.

Let it not appear that I depreciate the worth of studied matter in oratory. On the contrary, I attach a high value to literary merit, but what I claim is that the acquirement of such faculties as an abundant flow of ideas, consecutiveness of thought, fluency of language, precision in choice of words, exactitude in construction—all these, without an effective manner of delivery, render a speaker's training somewhat similar to the building up

of the most useful and valuable machinery, with an entire absence, or indifferent supply, of motive power.

This power, which any speaker who realizes its worth (and there are many who do not) may acquire, this power to move an audience, to rivet their attention, to sway their emotions, to impress conviction indelibly on their minds and deeply implant sentiment in their hearts, lies bound within the mystic influence of "Manner." This power, if it be released to accompany verbal expression, with due discretion and appropriateness alike to the occasion and the thought; if its phases be resorted to in constantly varying measures according to the importance or insignificance of particular thoughts in their relation to the whole; if its application be made in points of degree, only so far as shall neither surpass nor hinder, but be commensurate with, the speaker's mental activity for the creation of ideas—then, and then only, may there be found a satisfactory solution to the problem which gave rise to these notes.

In conclusion, let me urge upon the student in oratory not to be discouraged by the apparent greatness of his task in mastering the numerous phases of both matter and manner, for, when he succeeds in acquiring a reasonable fluency—the *sine qua non* of the one—and a workable modulation—the indispensable quality of the other—he will then begin to experience a gradually improving command upon his hearers' attention.

The student's continued progress in fluency and modulation, and his further earnest consideration and study of other phases in oratory, such as those referred to in the

foregoing paragraphs, will reveal to his imagination, from time to time, the possibility of acquiring still greater influence and still greater control.

He will not have proceeded far in his study of these phases nor have continued long his practical efforts before discovering that the application of a wider elocution and the development and introduction of a bolder rhetoric very materially increase his ability to arouse among his audience a livelier interest in whatever he may be saying.

He will next detect, during the delivery of a speech, the growing presence of a quickening sympathy between himself and his audience ; he will also, in the course of time—provided always that he continue faithful to his task—become conscious of a more generous response to his enthusiasm—a response perhaps forcibly extracted or willingly yielded, yet existing always as a natural condition of his public speaking.

Thus, as the student, stage by stage, masters his principles, so in corresponding degrees will he be enabled to guide, influence and control his audience ; and thus, step by step, will he be fascinated towards his goal, until, attracted by an ever-receding horizon into the fullest and broadest comprehension of the whole art, he may look to find himself possessed of a potent force by which he will hold the multitude, as it were, in the hollow of his hand.

## CHAPTER II

### MODULATION—EXTREME TONES

MODULATION is an act of the voice passing from one tone to another. Its primary object is to render speech pleasing and interesting to the faculties of hearing and understanding.

The application of this principle calls for an amount of control over the vocal cords, and it will be well for the student to commence his efforts by endeavouring to ascertain the particular degree of control which he may at the moment possess. This can be done by simply speaking a sentence on a very low tone and repeating the same on a very high one.

The result will probably disclose the fact that the interval between the extreme tones—highest and lowest—is unsatisfactorily short. Should this be so, it will be due to the fact that the control over the muscles governing the movements of the vocal cords is inadequate. In other words, the cords can neither sufficiently stretch nor slacken.

Before proceeding further, let me explain that the vocal cords consist of two elastic bands, the edges or lips of which vibrate simultaneously for the production of sound. They are contained in the larynx or voice box, an organ situated at the entrance of the windpipe, and are set in motion by the forcible contact of a

column of air expelled from the lungs by the act of expiration.

The immediate cause of high and low notes is easily conceivable, for, as in the case of any stringed instrument it is necessary to tighten the wire for the production of a high note, and to loosen it for a low one, so with the cords of the human voice.

The reason why a loose wire or relaxed vocal cords produce in vibration a low note, and a tense wire or stretched vocal cords a high one, is interesting, but of no vital importance to the speaker. The explanation is found in the fact that the actual number of vibrations occurring in the production of a high note is far greater in the same given time than that which results in a low one.

EXERCISE 1. (a) Articulate each of the vowels, *a*, *e*, *i*, *o*, *u*, in turn, first on a low note, then on a high. (b) Articulate any vowel on a high note, pause, take a deep breath, and speak the same vowel on a low note. (c) Pronounce the word "world" on a high note, pause, breathe, and speak the word "broom" on a low note.

*Note 1.* Make no effort in the above exercises to prolong the vowel sound unduly.

EXERCISE 2. Speak the sentence—

"If you can throw new light upon moral truth, or, by any exertions, multiply the comforts or

confirm the happiness of mankind, this fame guides you to the true ends of your nature ;"—

on the highest tone of which the voice is capable ; pause for two or three seconds, and speak the following on the lowest:

—"but, in the name of Heaven, as you tremble at retributive justice ; and in the name of mankind, if mankind be dear to you, seek not that easy and accursed fame which is gathered in the work of revolutions." (Extract from "Means of Acquiring Distinction," p. 11.)

**EXERCISE 3.** (*a*) Emit a musical sound in a low tone, prolong for two or three seconds, then, without a pause, glide to a high note and continue the sound for about the same length of time. (*b*) Repeat the exercise, gliding from one tone to the other continuously as many times as conveniently possible on one breath.

*Note 2.* During the exercise the fingers may be placed inside the collar, against the larynx or "Adam's apple," for the purpose of remarking what apparently takes place within : the rise and fall (tightening and slackening) of the vocal cords may be indirectly felt.

**EXERCISE 4.** The quotations given on p. 9 are from one of Patrick Henry's orations. They are



Fig. 1. "There is a just Power who presides over the destinies of nations."—*P. Henry*.





marked for delivery on high and low pitches for the purpose of exercising the vocal cords in extreme tones. The gymnastic should be repeated several times in an exaggerated manner; that is to say, the tones used should be extreme.

{ *High*      “I have but one lamp by which my feet  
                 are guided

{ *Low*        and that is the lamp of experience.”

{ *High*        “I know of no way of judging of the  
                 future,

{ *Low*        but by the past.”

{ *High*        “Is it that insidious smile with which our  
                 petition has been lately received?

{ *Low*        Trust it not, sir; it will prove a snare  
                 to your feet.”

{ *High*        “Gentlemen may cry ‘Peace, peace!’

{ *Low*        but there is no peace!”

I. “MEANS OF ACQUIRING DISTINCTION.”—*Sidney Smith.*

*High*  
(Read Note 5) { It is natural in every man to wish for  
                 distinction; and the praise of those who  
                 can confer honour by their praise, is, in  
                 spite of all false philosophy,

- Low*      sweet to every human heart ;
- High*      { but, as eminence can be only the lot of  
a few, patience of obscurity is a duty,  
which we owe not more to our own hap-  
piness,
- Low*      than to the quiet of the world at large.
- High*      { Give a loose, if you are young and ambi-  
tious, to that spirit which throbs within  
you ; measure yourself with your equals ;  
and learn, from frequent competition,
- Low*      { the place which Nature has allotted to  
you ;
- High*      make of it no mean battle,
- Low*      but strive hard ;
- High*      { strengthen your soul to the search of  
Truth and follow that Spectre of Excel-  
lence which beckons you on, beyond the  
walls of the world,
- Low*      { to something better than man has yet  
done.
- High*      { It may be you shall burst out into light  
and glory at the last : but, if frequent  
failure convince you of that mediocrity  
of nature, which is incompatible with  
great actions,

- Low* { submit wisely and cheerfully to your lot ;
- High* { let no mean spirit of revenge tempt you to throw off your loyalty to your country, and to prefer a vicious celebrity
- Low* { to obscurity crowned with piety and virtue.
- High* { If you can throw new light upon moral truth, or, by any exertions, multiply the comforts or confirm the happiness of mankind, this fame guides you to the true ends of your nature ;
- Low* { but, in the name of Heaven, as you tremble at retributive justice ; and in the name of mankind, if mankind be dear to you, seek not that easy and accursed fame which is gathered in the work of revolutions :
- High* { and deem it better to be for ever unknown,
- Low* { than to found a momentary name upon the basis of anarchy and irreligion.

## CHAPTER III

### MODULATION—CHOICE OF TONES

To apply principles of modulation effectively, one must bring discretion to bear upon the *choice* of tones. The unsuitability of uttering a joyful expression on a low tone, or a mournful one on a high, will at once appeal to the reader.

Incongruities in the choice of tones are not, however, so easily avoided as one might conclude they would be in such instances as cited above. For this reason it has occurred to me that it will be helpful to the student if I append here something in the nature of a guide.

<i>High Pitch</i>	<i>Low Pitch</i>
Emphatic parts of a sentence.	Unemphatic parts of a sentence. <sup>1</sup>
Emphatic forceful appeal.	Earnest impressive appeal.
Emphatic hypothesis.	Emotional pleading.
Irony.	Sincerity.
Joy.	Sorrow.
Displeasure.	Approval.
Negative statement.	Affirmative statement.
Argument.	Conclusion.

<sup>1</sup> An unemphatic part of a sentence may sometimes be more suitably spoken on a middle pitch of voice than on a low, except when contrast is intended.

<i>High Pitch</i>	<i>Low Pitch</i>
Triumph.	Despair.
Happiness.	Depression.
Defiance.	Submission.
Anger.	Peace.
Pride.	Humility.
Pleasure.	Grief.
Enthusiasm.	Indifference.
Conviction.	Doubt.
Excitement.	Calmness.
Hatred.	Love.
Promise.	Warning.
Cause.	Effect.

## SUPPLEMENTARY TO THE ABOVE TABLE

*Questions.* An ordinary question takes a high pitch, and its answer a low. If, however, the answer is more emphatic and important than the question, then the modulation would be reversed, the question taking the low pitch, and its answer the high.

EXAMPLE 1 (the question more important than the answer)—

Question	} “Have I not seen my Father’s face here below?”
— <i>High</i>	
Answer	} Yes, I have, ‘through a glass darkly’.”
— <i>Low</i>	

EXAMPLE 2 (the answer more important than the question)—

Question }  
—Low } Have ye brave sons?

Answer }  
—High } Look in the next fierce brawl to see them die.

Question }  
—Low } Have ye daughters fair?

Answer }  
—High } Look to see them live, torn from your arms, distained, dishonoured (“Rienzi to the Romans,” Miss Mitford).

*Parenthetic Clauses.* The method of applying modulation to parenthetic clauses may be regarded as an exception to the general principle, for the unemphatic parenthetic clause takes a high pitch, while the *emphatic parenthesis* takes the low.

EXAMPLE 3. *Unemphatic Parenthesis*—

Low { “What conjuration, and what mighty magic—

High (For such proceeding I am charged withal)—

Low I won his daughter with” (p. 266).

*Emphatic Parenthesis.* “Though the earth were to be burned up, though the trumpet of its dissolution

were sounded, though yon sky were to pass away as a scroll, and every visible glory which the finger of the Divinity has inscribed on it, were extinguished for ever (*—low tone:—*an event, so awful to us, and to every world in our vicinity, by which so many suns would be extinguished, and so many varied scenes of life and population would rush into forgetfulness) what is it in the high scale of the Almighty's workmanship?" ("Insignificance of this World," Dr. Chalmers.)

*Unimportant Parenthesis—*

*High (bear this always in mind)*

<i>Middle</i>	{	<i>The British Empire</i>	{	<i>was acquired by sacrifice from first till last p. 37.</i>
		<i>Middle</i>		

*Antitheses.*—An antithesis, and all other forms of contrast, including transitions between description and dialogue, call for changes of tones.

EXAMPLE 4—

{	<i>High</i>	“The fool doth think he is wise,
{	<i>Low</i>	but the wise man knows himself to be a fool” ( <i>As You Like It</i> , Act v. Sc. 1).

{ <i>High</i>	"Men are April when they woo,
{ <i>Low</i>	December when they wed :
{ <i>High</i>	Maids are May when they are maids,
{ <i>Low</i>	but the sky changes when they are wives." ( <i>As You Like It</i> , Act iv. Sc. 1).
{ <i>High</i>	"Is it lawful on the Sabbath days to do good,
{ <i>Low</i>	or to do evil?
{ <i>High</i>	to save life,
{ <i>Low</i>	or to destroy it?" (Luke vi. 9).

*Note 3.* Loud and soft tones must not be confounded with high and low pitches. The high pitch may be applied to a sentence spoken in a soft, quiet voice, or the low pitch to a sentence spoken in a loud voice. I imagine the mistake arises from regarding the terms "low" and "soft" as synonymous, whereas in Elocution the former refers solely to pitch, and the latter to volume.

*Note 4.* The discretionary use of the foregoing table (pp. 12 and 13) will result in the adoption of suitable tones, as regards high and low, for a great variety of ideas and expressions. I should mention, however, that in the course of time the student will discover much



possible elasticity in the application of the general principles of modulation, but for the time being he may with confidence adhere rigidly to the guide.

*Middle Pitch.* The ordinary tone in which you habitually speak may be described as middle. It is the tone which naturally suggests itself for introductory or explanatory clauses. It is the tone from which you will learn to glide easily and gracefully to a higher or lower. It is the tone to which you will most frequently return. It is the tone on which you will invariably begin, and it is the tone on which you will more often than otherwise rightly end.

*Note 5.* Of the remarks made in the above paragraph, I attach the most importance to that which concerns the use of the middle pitch for the commencement of almost every description of vocal delivery. The error of beginning on too high or too low a pitch may seriously affect the modulation throughout.

*Monotone.* When the middle pitch is purposely maintained, it is called the monotone. Its suitable application is very effective, particularly when the speaker's habitual modulation covers a wide range of voice.

II. "THE LEGEND OF RABBI BEN LEVI."—*Longfellow*.

<i>Middle</i>	{	Rabbi Ben Levi, on the Sabbath read A volume of the Law, in which it said,	
<i>High</i>	{	"No man shall look upon my face and live"	
<i>Middle</i>	{	And as he read, he prayed that God would give His faithful servant grace with mortal eye To look upon his face and yet not die.	
<i>High</i>	{	Then fell a sudden shadow on the page, And lifting up his eyes, grown dim with age, He saw the Angel of Death before him stand, Holding a naked sword in his right hand.	
<i>Middle</i>	{	Rabbi Ben Levi was a righteous man, Yet through his veins a chill of terror ran. With trembling voice he said,	
		"What wilt thou here?"	<i>Low</i>
<i>Middle</i>		The Angel answered,	
		"Lo! the time draws near	} <i>Mono- tone</i>
		When thou must die; yet first, by God's decree,	
		Whate'er thou askest shall be granted thee."	

*Middle* Replied the Rabbi

“Let these living eyes  
First look upon my place in Paradise.” } *High*

*Middle* Then said the Angel,

“Come with me and look.”  
Rabbi Ben Levi closed the sacred book,  
And rising, and uplifting his grey head, } *Middle*

*Low* “Give me thy sword,”

he to the Angel said, *Middle*

*Low* { “Lest thou shouldst fall upon me by the  
way.”

*Middle* { The angel smiled and hastened to obey,  
Then led him forth to the Celestial Town,  
And set him on the wall, whence, gazing  
down,  
Rabbi Ben Levi, with his living eyes,  
Might look upon his place in Paradise.

*High* { Then straight into the City of the Lord  
The Rabbi leaped with the Death-  
Angel’s sword,

*Low* { And through the streets there swept a  
sudden breath  
Of something there unknown, which men  
call death.  
Meanwhile the Angel stayed without,  
and cried,

*High* "Come back!"

To which the Rabbi's voice  
replied, } *Middle*

*Low* { "No! in the name of God, whom I adore,  
I swear that hence I will depart no  
more!"

*Middle* Then all the Angels cried,

"O Holy One,  
See what the son of Levi here has done!  
The kingdom of Heaven he takes by } *Mono-*  
violence, } *tone*  
And in thy name refuses to go hence!"

*Low* { The Lord replied,  
"My Angels, be not wroth;  
Did e'er the son of Levi break his oath?  
Let him remain; for he with mortal eye  
Shall look upon my face and yet not die."

*Middle* { Beyond the outer wall the Angel of  
Death  
Heard the great voice, and said, with  
panting breath,

*High* { "Give back the sword, and let me go **my**  
way."

*Middle* { Whereat the Rabbi paused, and an-  
swered,

“Nay!” }  
 Anguish enough already has it caused } *Low*  
 Among the sons of men.” }

And while he paused }  
 He heard the awful mandate of the Lord } *Middle*  
 Resounding through the air. }

“Give back the sword!” *Low*

*Middle* { The Rabbi bowed his head in silent  
 prayer;  
 Then said he to the dreadful Angel,

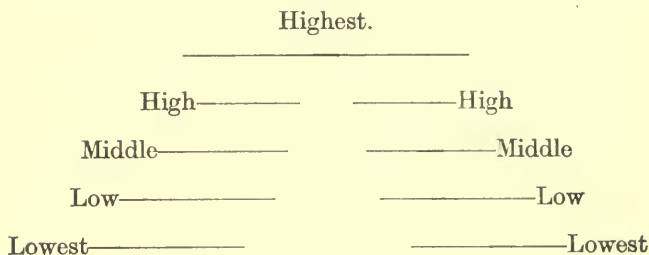
“Swear,” }  
 No human eye shall look on it again;  
 But when thou tak’st away the souls of } *Low*  
 men,  
 Thyself unseen, and with an unseen }  
 sword,  
 Thou wilt perform the bidding of the }  
 Lord.” }

*Middle* { The Angel took the sword again, and  
 swore,  
 And walks on earth unseen for evermore.

## MODULATION—SCALES

For the easy and natural introduction of scales into the speaking voice, it is essential to acquire sufficient voice

control to glide from one tone to another over a register of at least five pitches. The five tones are as follows—



Six tones are possible, and, as many opportunities occur in delivery for the application of an additional tone, it is desirable to endeavour to acquire it. To which end of the compass of voice the sixth tone is added is immaterial. The sixth tone will be found specially useful when the climax of a scale calls for more than the particular degree of emphasis which the upward movement of voice naturally imparts to it. Moreover, the effort to acquire the sixth tone, even though attended only by partial success, tends towards making the tone immediately below much more easy and possible to use. The greater the interval the student can acquire between his lowest and highest tones, the easier will he find it to introduce the other four tones in between.

The exercises already given in connexion with extreme tones will serve as stepping-stones to the greater control now suggested, by which the speaker is enabled to glide over or sustain his voice on six distinct pitches.

EXERCISE 5. Speak the figure 1 on the lowest pitch, then the figure 2 on a little higher; return to number 1, glide over 2, and speak the figure 3 still higher; return to 1, and continue the process up to number 6. After repeating the sixth tone several times, take the exercise in a similar manner on the downward movement.

EXERCISE 6. Upward Movement—

6 . . .	. Highest.	
5 5 . .	. High.	
4 4 4 . .	. Middle to High.	} Alternative Tones.
3 3 3 3 .	. Middle to Low.	
2 2 2 2 2 .	. Low.	
1 1 1 1 1 .	. Lowest.	

Commence

Downward Movement—

	Highest . . .	6 6 6 6 6 6 6 6
	High . . .	. 5 5 5 5 5
Alternative Tones. {	Middle to High . . .	4 4 4 4
	Middle to Low . . .	3 3 3
	Low . . .	. 2 2
	Lowest . . .	. . 1

This exercise may be taken with advantage on the figures 13 to 18, thereby introducing words of two syllables into the vocal gymnastic.

## WORD AND CLAUSE SCALES

There are two kinds of scales in the speaking voice, the word scale and the clause. The former consists of speaking a sentence with a gradual slide of voice from low to high, or from high to low; and the latter, speaking a series of clauses each on a higher pitch of voice than the preceding one, in the upward movement, or each on a lower pitch of voice than the preceding one, in the downward movement. They may occur in the ordinary construction of language either separate and distinct from each other, or in a combined form.

The word-scale principle may be applied either to a part of a sentence only or to an entire sentence.

EXAMPLE 5. Word scale applied to a part of a sentence—

*If there's a power above us,*  
and that there is,  
&c.

*Nothing is valuable, in speech,*  
farther than it is connected  
with high intellectual, and  
moral endowments (p. 27).

EXAMPLE 6. Word scale applied to an entire sentence—

*Clearness, force, and earnestness*  
*are the qualities which produce conviction.*



*Note 6.* In the word scale no attempt should be made to mete out particular tones for certain words. The voice should simply glide easily upward and downward.

The **clause-scale principle** is applied to a series of clauses when each commences with the same word implied or spoken.

EXAMPLE 7. Clause scale, when each clause is introduced by the same word, implied—

Middle or High...(it must exist) in the subject,  
Low...It must exist in the man, Low...and (it must exist) in  
the occasion.  
(p. 27.)

EXAMPLE 8. Clause scale, when each clause is introduced by the same word, spoken—

## Pitches of Voice.

5....(5) We have prostrated ourselves before the throne.

4... (4) We have supplicated (4) and have implored its  
interposition.

3. (3) We have remonstrated (3) to arrest the tyrannical  
hands.

2. (2) We have petitioned (2) of the ministry and  
parliament.

**The combined word and clause scale** may assume a great variety of forms. The principle, as a matter of course, is

regulated entirely by the construction of the passage to which it is to be applied.

EXAMPLE 9. Combined word and clause scale—

Pitches of  
Voice.

5	.	.	.	.	.	(5) <u>all may aspire after it—</u>	<i>they cannot reach it.</i>
4	.	.	.	.	.	(4) <u>the pomp of declamation,</u>	4 . to . 2
3	.	.	.	.	.	(3) <u>intense expression,</u>	
2	.	.	.	.	.	(2) <u>Affected passion,</u>	

(p. 27)

*Note 7.* As will be seen from all the above examples, it does not follow by any means that the word, clause, or a combined scale need necessarily cover the entire range of six pitches. While the word scale, however, frequently does so, it seldom happens in the case of the clause.

The most emphatic clause or climax in a series of clauses is spoken on the highest tone in any given range of voice. For example, in a series of four clauses it may happen that the third requires special emphasis; this, then, would be the clause to be spoken on the highest pitch. The highest in this instance might in reality be only the fourth tone when compared with the entire possible range of six pitches.

In an example where the construction lends itself to the application of the entire word or clause scale, great effect may be produced by making a pause after the

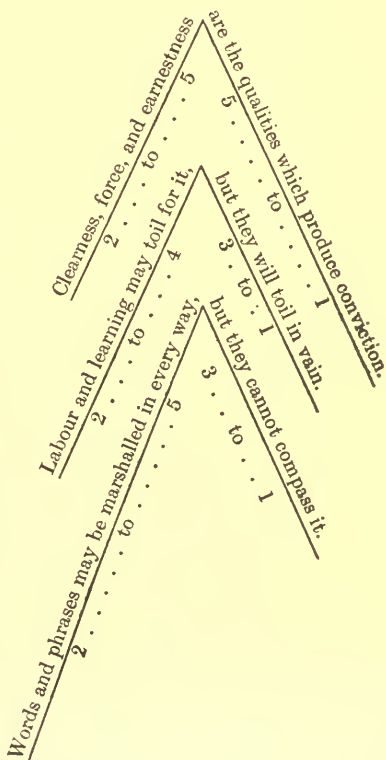
climax, and then dropping the voice to the lowest note for the completion of the idea.

EXAMPLE 10. See concluding illustration to selection on page 30.

### III. "ON TRUE

ELOQUENCE."—*Lovell*

When public bodies are to be addressed on momentous occasions; when great interests are at stake, and strong passions excited; nothing is valuable, in speech, farther than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from afar. Labour and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion.



Affected passion, intense expression, the pomp of declamation, all may aspire after it—they cannot reach it. It comes, if it come at all, like the outbreking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments, and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then, words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then, self-devo-

with spontaneous,

(4)

(with) original,

(3)

(with) native force.

(2)

(4) (then) rhetoric is vain.

(3) Then words have lost  
their power.

(2) (then) all elaborate  
oratory contemptible.

or

"all," etc.

"rhetoric," etc.

"Then words," etc.

(4) then, self-devotion is  
eloquent.

(2) Then patriotism is elo-  
quent.

tion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object—this, this is eloquence; or rather, it is something greater and higher than all eloquence—it is action! noble, sublime, godlike action!

See diagram on p. 30 illustrating application of clause scale principle in its entirety.

*Note 8.* No fear need be entertained that a final sentence in a clause scale, spoken on the lowest tone, will be inaudible, as the gradual working up of the voice to the climax, together with the pause, has the effect of producing dead stillness among the audience. The speaker may, however, ensure audibility by slightly increasing the volume of sound.

Pitches of  
Voice

6 . . . . .	(6) <u>this is eloquence</u> . . . . .	(6) <u>action</u> !
5 . . . . .	(5) <u>object—this</u> . . . . .	(5) <u>godlike.</u>
(4) the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward . . . . .	(4) . . . . .	(4) <u>sublime.</u>
3 . . (3) <u>the firm resolve,</u> . . . . .	(3) . . . . .	(3) <u>noble.</u>
2 . (2) <u>the high purpose,</u> . . . . .	(2) . . . . .	(2) <u>it is action.</u>
(1) The clear conception, outrunning the deductions of logic, . . . . .	(1) or rather, it is something greater, and higher than all eloquence—	

sign of

(pause)

## CHAPTER IV

### INFLEXION

AN inflexion is a slide of the voice from one note to another. The upward inflexion (  $\nearrow$  ) denotes incompleteness of statement. The downward inflexion (  $\searrow$  ) denotes completeness of statement.

EXAMPLE 11.—

( <i>Upward inflexion</i> )	} How do we—we in these two small islands—	}
( <i>Downward inflexion</i> )		
} come to have this gigantic heritage?		
( <i>Upward and downward inflexions</i> )	} It was wón by sacrifice. It can only be maintained by sacrifice.	}

(see p. 36 and 37.)

For the better understanding of the inflexion, it will be well to compare its relation to modulation. Modulation proper is a movement of voice from any given pitch that may have been sustained to any other that is about to be sustained. A slide of voice from the one to the other would be called an inflexion.

The inflexion can never be described as being sustained; its chief use in modulation is to lift or drop the

voice to a higher or lower level. Inflexions may be said to apply to syllables and words; modulation, to clauses, sentences, and paragraphs.

Inflexions occur at many other points in delivery besides those at which the voice is to make a change in modulation.

EXAMPLE 12—

<i>Low</i>	{	<p>“Not as crúcified and sláin,          Not in agonies of páin,          Not with bleeding hands and féet,          Did the Monk his Master sèe;          But as in</p>
<i>High</i>	{	<p>. . . the village stréet,          In the hòuse or harvést-field,          Hàlt and lámé and bliñd He Héaled,          Whèn He walked in Gàlilée ” (p. 227).</p>

*Note 9.* Although during the delivery of the first part of the last example the modulation was low in pitch, yet upward inflexions were used on the words “slain,” “pain,” and “feet,” but their introduction was momentary, they were not sustained, the voice in each instance returned at once to the low key; the upward inflexions did not alter the fact that the modulation of the passage as a whole was low. The same remark applies with equal significance to the introduction of downward inflexions



during the delivery of that part of the example spoken on a high pitch.

Thus it will be seen that inflexions are applied in accordance with the rules regulating them quite independently of modulation.

*Note 10.* When one hears of a passage having been spoken on a rising or falling inflexion, the description is somewhat misleading, as a sentence so treated practically amounts to the application of the word-scale principle (see p. 24).

*Questions.* An indeterminate question—one that may be answered by “yes” or “no”—is spoken with a rising inflexion on the emphatic word, because it is an incomplete statement—incomplete in the sense that it requires an answer.

EXAMPLE 13. *Indeterminate Questions—*

Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? . . . (incomplete).  
No, sir, she has none . . . (complete) . . .

Do you imagine that it is the Land-tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline?

(incomplete). . . . No! surely no! it is the love of the people; it is their attachment to their government, from the sense of the deep stake they have in such a glorious institution, which gives you your army and your navy; and infuses into both that liberal obedience, without which your army would be a base rabble, and your navy nothing but rotten timber (complete).—“*On Conciliating the Colonies*,” *Edmund Burke*.

A determinate question—one that cannot be answered by “yes” or “no”—is spoken with a falling inflexion on the emphatic word, because it is a complete statement—complete in that it either requires no answer, or contains the answer within itself.

EXAMPLE 14. *Determinate Questions—*

I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? . . . (complete).

Is it not the same virtue which does everything for us here in England?

Why stand we here idle? What is it that gentlemen wish?

**A circumflex or compound inflexion** is an union of the rising and falling inflexion (^ or v). Its particular use is to infuse irony into speech, and in general to convey implied meaning.

## EXAMPLE 15—

“The atrocious crime of being a yôung man,  
 which the honourable gentleman has with  
 such spirit and decency chaŕged upon me, I  
 shall neither attempt to pǎlliate nor deñy.”—  
 Pitt.

“I am not come to deſtroy, | but to fulfil.”—  
 Matt. v. 17.

. . . “and yet thou never gavest mĕ a kid,  
 that Î might make merry with my friends.”  
 —Matt. xv. 29 (p. 208).

“The Sabbath was made for mǎn, and not mân for  
 the Sabbath.”—Mark xi. 27.

*Antitheses.* Two clauses in opposition are spoken with the inflexions in the one clause opposing those in the other.

## EXAMPLE 16—

“Mén must wórk . . . and . . . wòmen must  
 weèp.”—Kingsley.

“To err is human, | to forgìve divíne.”—Pope.

“Do noble things, | not dreám them all day lóng.”  
 —Kingsley.

Two clauses in apposition are spoken with the inflexions in the one clause in agreement with those in the other.

## EXAMPLE 17—

“Oh, what glorious Prophets of the Future are  
Yóuth . . . and . . . Hópe.”—Lytton.

“Oh, that we—we, the hewers of wóod, . . . and  
. . . drawers of wáter . . . had been swept  
away.”—Lytton.

IV. “THE BRITISH EMPIRE.”—*Chamberlain.*

*An extract from a speech made by the Right Honourable Joseph Chamberlain on Wednesday, 1st February, 1905, and inserted in this book by kind permission of the “Daily Telegraph.”*

Now, what is this empire of ours? I think my countrymen are only just beginning to appreciate what it is. It is not an empire in the sense in which other empires have existed on this globe. It is not an empire in the sense in which the German Empire now dominates a great portion of Europe. It is not a union in the sense in which there is a union in the United States of America. It is not even a kingdom in the sense which, let us say, Italy, with all her varying races and interests, has been united for common purposes. It is a great potentiality, the greatest that was ever given to man.

Let us go back for a moment into our past history. Let us consider how this empire has been built up. How do we—we in these two small islands—come to have this gigantic

heritage, and, with it, remember, gigantic responsibilities, which are unknown in the case of other nations? The British Empire—bear this always in mind—was acquired by sacrifice from first till last. It was won by sacrifice. It can only be maintained by sacrifice. Partly it is the result of conquest and of war, and of all the sufferings that war brings; partly the result of discovery, the work of pioneers, men of courage and resolution, the men of whom we are most proud in the course of our history—who obtained in the name of England a position which was not disputed, but which involved them, at any rate, in the greatest of hardships.

This empire so acquired has been growing until it has become greater than anything than was ever known before. (2) We talk of great empires, we talk of Rome and of Constantinople in the past, (3) we talk of modern empires, (4) we talk of Russia, (5) we talk of the great confederation of the United States. (1) They are nothing by comparison with the inheritance which has devolved upon us, and with which we have now to deal. I am not prepared to say that we have any right to be proud of all the steps that have been taken in the acquisition of this Empire, and I would go farther, and say that, in the first instance, although its acquisition was accom-

High tone

Low tone

Highest  
5—  
4—  
3—  
2—  
Low  
1—  
Lowest

panied by deeds of heroism and self-sacrifice, to which you will hardly find elsewhere any possible parallel, yet the main object was the selfish object that we were acquiring a territory in the sense of a possession, in the sense of an estate which was to be ours, and the revenues of which were to be more or less at our disposal. That was the early history of our Colonial Empire, and that disappeared at a stroke. It disappeared absolutely and for ever when the Declaration of Independence was promulgated in America, and when what was then the greatest of our Colonies surrendered altogether all connection with the mother country.

I think the people of this country recognize now that they have something to be proud of in the undoubted influence which is wielded by Great Britain in the affairs of the world, which, though not universally, is generally used for the advantage of peace and civilization. I think we recognize that that influence exists, that it is on the whole an instrument for good, and we may hope (2) to transmit to our descendants (3) untarnished in lustre, (4) undiminished in power, (2) the sceptre of our Imperial dominion.

High tone

Low tone

tone

4—

3—

2— 2—

## CHAPTER V

### EMPHASIS

EMPHASIS determines the exact meaning of a sentence. Precision in the choice of the word to be emphasized is obviously of the highest importance. In reading or reciting exactitude in the conveyance of the author's meaning is also not a little dependent upon the correct degree of emphasis applied.

To emphasize a word, clause, or sentence is to make it stand out from what has preceded it and what is to follow.

This prominence may be given, in varying degrees—

- |                                      |                           |
|--------------------------------------|---------------------------|
| 1. By stress of voice.               | 7. By increasing the      |
| 2. By lowering the pitch.            | volume of sound.          |
| 3. By raising the pitch.             | 8. By decreasing the      |
| 4. By a pause before.                | volume of sound.          |
| 5. By a pause after.                 | 9. By a slower or quicker |
| 6. By a pause both before and after. | rate of utterance.        |

When sentences are repeated for the sake of emphasis, the second is spoken on a higher pitch of voice than the first, and the emphasis changed from one word to another.

## EXAMPLE 18—

We must *fight*, I repeat it, sir, we *must* fight." . . . "and let it *come* ! I repeat it, sir, *let* it come."—Patrick Henry.

"Come *back*, *come* back, Horatius!"—Macaulay.

I should do Brutus *wrong* and Cassius wrong (p. 269).

*Note* 11. In each of the above examples the second clause should be spoken on a higher pitch of voice than the first. Observe also that the most important word receives the primary emphasis.

Leading terms require to be emphasized.

## EXAMPLE 19—

"*Prosperity* is not without many fears and distastes ; and *adversity* is not without comforts and hopes."—Bacon.

"*Reading* maketh a full man, *conference* a ready man, and *writing* an exact man."—Bacon.

V. "GREAT BRITAIN AND AMERICA."—*Newman Hall*.  
(By kind permission of Mrs. Newman Hall.)

Let all good citizens in both England and America, all who desire the world's progress, strive to preserve peace and international goodwill.



I appeal to you by the unity of our race—for, with two governments we are one people; by the unity of the grand old language we alike speak, with the thrilling names of father, mother, home, dear to us alike; by our common literature, our Shakespeare, who is your Shakespeare, our Milton, who is your Milton, our Longfellow, and Tennysons, side by side in all our libraries; I appeal to you by those Pilgrim Fathers here, and by those Puritans and Covenanters who remained behind, by whose heroic sufferings both nations enjoy such freedom to worship God; I appeal to you by the graves in which our common ancestors repose—not only, it may be, beneath the stately towers of Westminster, but in many an ancient village churchyard, where daisies grow on the turf-covered graves, and venerable yew-trees cast over them their solemn shade; I appeal to you by that Bible—precious to us both; by that gospel which our missionaries alike proclaim to the heathen world, and by that Saviour whom we both adore—never let there be strife between nations, whose conflict would be the rushing together of two Niagaras, but whose union will be like the irresistible course of two great rivers flowing on majestically to fertilize and bless the world.

Never let our beautiful standards—yours of the stars and stripes, suggesting the lamps of night and the rays of day, and ours of the clustered crosses, telling of union in diversity, and reminding of the One Great Liberator and Peace-Maker, who, by the cross, gave life to the world—never let these glorious standards be arrayed in hostile

ranks; but ever may they float side by side, leading on the van of the world's progress.

Oh, I can imagine that if we, the hereditary champions of freedom, were engaged in strife, all the despots of the world would clap their hands, and all the demons in hell would exult, while angels would weep to see these two nations wasting the treasure and shedding the blood that should be reserved for the strife against the common foes of freedom.

Never give angels such cause of lamentation, never give despots and demons such cause of rejoicing; but ever Great Britain and America—the mother and the daughter, or, if you prefer it, the elder daughter and the younger—go forth hand in hand, angel-guardians together of civilization, freedom, and religion, their only rivalry the rivalry of love.

## CHAPTER VI

### ARTICULATION

THE application of elocutionary principles will be of little avail if the articulation is indistinct. It is not sufficient that the voice should be clear and loud; the words themselves must be distinctly enunciated. There must be no clipping of consonants or slurring of syllables; the pronunciation of each word must be complete in itself. I imagine it to be unnecessary for me to dilate at any length upon the absolute vital importance of clear and distinct articulation; it will be more to the point if I occupy my space with a few suggestions and exercises for the removal of the many speech defects of which the student may or may not be conscious.

The main causes of indistinct speaking in the average person—that is to say, the person who has no physical deformity of the vocal organs—are as follows—

Mouth not open wide enough.

Inadequate freedom in the movement of the lips.

Insufficient mobility in the upper lip.

Lack of control over muscles of the tongue.

Habitual rapidity of utterance.

EXERCISE 7. *The Mouth:* (a) Enunciate the vowels, *e, aw, ah; ah, aw, e.* (b) Prolong each on a musical note. (c) Precede each of the

vowels, *a*, *e*, *i*, *o*, *u* with the letter *z*, and enunciate slowly.

EXERCISE 8. *The Lips*: (a) Enunciate the vowel "o," followed by the vowel "oo" with an exaggerated forward movement of the lips; repeat several times. (b) Place the thumb and finger in the hollow of the cheeks, apply sufficient pressure to hold the lips in a fully extended position, then enunciate sharply the vowels *oo*, *o*, repeated twenty or thirty times in rapid succession.

EXERCISE 9. *The Upper Lip*: (a) Endeavour to curl the upper lip under the teeth, then pull it smartly in an upward direction; repeat slowly at first, then rapidly. (b) Place the first finger of the hand on the edge of the lower row of teeth, protrude the upper lip as far down the finger as possible, withdraw the lip slowly and heavily along the finger, curl the lip under the upper row of teeth, and pull in an upward direction as before. Repeat several times slowly and heavily.

EXERCISE 10. *The Tongue*: (a) Control the muscles at the root of the tongue, leaving the tip sufficient freedom to curl upward and touch the hard palate, then bring the tongue

smartly down against the lower jaw, allow the tongue to remain in this position a few seconds, stiff, flat, and motionless, then repeat the exercise. (*b*) Repeat these movements very rapidly. (*c*) Broaden the tongue and let it lie motionless extended from the mouth on the lower lip; when the nervous twitching has ceased, suddenly stiffen and point. Repeat several times. (*d*) Point the tongue and slowly extend beyond the lips in a straight line, then slowly withdraw, maintaining the straightness.

Should the student experience any difficulty in broadening or pointing the tongue, a very simple method in each case may be adopted and found helpful. For pointing the tongue, place the finger in front of the mouth, and imagine that it is your wish to convey a crumb from the tip of the finger to the mouth. The tongue will at once become pointed for this purpose. Similarly, for broadening the tongue, conceive the idea of licking. Needless to say, the prompt answer to the will in each case is due to the immediate action of the mind upon the muscles concerned.

Initial and middle vowels and consonants, and final consonants are liable to omission. Speak the following words and phrases slowly and distinctly—

Admission  
amiable

Reg-i-ment  
govern-ment

First class  
second class

eloquent	earnest-ly	next time
elixir	whol-ly	first step
indigent	world-ly	last time
idolatry	wrist-band	cross streets
omniscient	kind-ness	lost sheep
opaque	just-ly	last day
uninteresting	ev-er-y	thousand errors
universal	resentment	

Syllables should never be slurred, omitted, or introduced : nominative ; particularly ; cru-el, vow-el, tow-el ; door, *not dower* ; smile, *not smi-el* ; more, *not mawer* ; bell, *not bell-ah* ; will, *not we-el* ; pale, *not pa-el* ; wheel, *not whee-el*.

The consonant *r* should be trilled at the beginning of a syllable, and smooth at the end—

Rain	Air	War-rant	Ar-mour	Truly rural
ream	ear	op-press	mor-row	ready reckoner
rhyme	hire	ber-ry		runic rhyme
roam	sore	se-cret		rippling rill
room	poor			

*The Aspirate.* The aspirate should be sounded in all words where it appears, with the exception of heir, hour, honour, honest, and in words immediately derived from these. The aspirate should not be omitted in hospital, humour, herb, humble.

The aspirate between the “w” and the vowel sound should be distinctly heard in such words as when, where,

what, whip, whistle, wheel, which, whisper, whale, wheat, wheedle, wheeze, whelp, whether, whey, whig, while, whim, whimsical, whine, whirl, whisky, white, whizzing.

One vowel should not be substituted for another.

Examples. Object, *not objict*; prizes, *not prizis*; wishes, *not wishis*; calmness, *not calmniss*; subject, *not subjict*; consequences, *not consequencis*; improvement, *not improvemint*; despised, *not dispised*; contemptible, *not contempterble*; absolution, *not absolootion*; revolution, *not revoolotion*.

Compare pronunciation of the vowels “u” and “oo.”

Duke—doom	Hew—hood	Pew—poor
due—do	jewel—July	sue—soon
cue—coo	lucifer—look	tew—tulle
few—food	mew—moon	yule—youth
gewgaw—good	new—noon	

A variety of the sound of short “i” (as in “you”) is always introduced before “u” (“duke”), “ew” (“dew”), “ew” (“few”), “ui” (“suit”); and omitted when the preceding consonant is “r” (“rural”), “ch” (“choose”), “j” (“juice”). This sound of “i” (as in “you”) is always inserted after “l” (“Lucy”) except when that letter is preceded by another consonant (“blue”, “flute”).

EXERCISE 11. Clear and distinct enunciation can be more expeditiously acquired by daily practice

of the whisper exercise than by any other means. The exercise consists of enunciating without vocalization. The whisper, or speaking on the breath, as it may be called, must be so rendered as to enable the words to be recognized at a considerable distance, in spite of the fact that there is an entire absence of vocal sound. This exercise, which should not be continued for more than five minutes at a time, will so strengthen the muscles governing articulation that distinct utterance will become an easy and natural habit.

*Note* 12. The whisper exercise will also be found useful for strengthening the voice. When practised for this purpose repeat the passage whispered on a very loud voice, and continue the alternation of whisper and loud voice on succeeding passages for not more than ten minutes at a time.

### THE WHISPER EXERCISE

EXERCISE 12. Read the following lines, first on a loud whisper, next on a loud voice, then line by line, alternately first on the whisper and then on the loud voice. Care must be taken not to introduce the slightest vocal sound into the whisper.



VI. CONTENTMENT.—*Shakespeare.**As You Like it*, Act. ii, Sc. 1.

Now, my co-mates and brothers in exile,  
Hath not old custom made this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,  
The season's difference, as the icy fang  
And churlish chiding of the winter's wind,  
Which when it bites and blows upon my body,  
Even till I shrink with cold, I smile, and say,  
"This is no flattery; these are counsellors  
That feelingly persuade me what I am."  
Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head:  
And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything:  
I would not change it.

EXERCISE 13. Repeat aloud slowly and distinctly the following combinations of vowels and consonants—

*Long Vowels.*

M-e-m—Mehm  
 m-a-m—mame  
 M-air-m—mairm  
 M-ah-m—mahm  
 m-aw-m—mawm  
 m-o-m—mome  
 m-oo-m—moom  
 m-er-m—merm

*Short Vowels.*

M-ĭm—Mĭm  
 m-ĕm—mĕm  
 m-ăm—măm  
 m-ŏm—mŏm  
 m-ŭm—mŭm  
 m-ŏom—mŏom  
 m-ĕr-m—mĕrm

Substitute *l* for the “m,” and repeat as above.

“MY MADELINE!”—ANON.

(A Study in “M.”)

My Madeline! my Madeline!

Mark my melodious midnight moans,  
 Much may my melting music mean,  
 My modulated monotones.

My mandolin’s mild minstrelsy,

My mental music magazine,

My mouth, my mind, my memory,

Must mingling murmur “Madeline.”

Mankind's malevolence may make  
    Much melancholy music mine ;  
Many my motives may mistake,  
    My modest merits much malign.

My Madeline's most mirthful mood  
    Much mollifies my mind's machine ;  
My mournfulness's magnitude  
    Melts—makes me merry, Madeline !

Match-making mammas machinate—  
    Manœuvring misses me misween ;  
Mere money may make many mate,  
    My magic motto's "Madeline."

Melt, most mellifluous melody,  
    'Midst Murcia's misty mounts marine,  
Meet me by moonlight—marry me,  
    Madonna Mia—Madeline !

EXERCISE 14. Say the following lines slowly and distinctly, taking especial care with the pronunciation of the vowels and consonants underlined.

And slowly answered Arthur from the barge.  
 "The old order changeth, yielding place to new,  
 And God fulfils Himself in many ways,  
 Lest one good custom should corrupt the world.  
 Comfort thyself: what comfort is in me?  
 I have lived my life, and that which I have done  
 May He within Himself make pure! but thou.  
 If thou shouldst never see my face again,  
 Pray for my soul. More things are wrought by  
 prayer  
 Than this world dreams of. Wherefore, let thy  
 voice  
 Rise like a fountain for me night and day  
 For what are men better than sheep or goats  
 That nourish a blind life within the brain,  
 If, knowing God, they lift not hands of prayer  
 Both for themselves and those who call them  
 friend?  
 For so the whole round earth is every way  
 Bound by gold chains about the feet of God,  
 But now farewell."—Tennyson, *Morte D'Arthur*.

EXERCISE 15. Say each of the following sentences distinctly and loudly—

“She says she shall sew a sheet.”

“What noise annoys a noisy oyster? A noisy noise annoys a noisy oyster.”

“A shot-silk sash-shop.”

“A translation is literally literary when it is both literal and literary.”

“The sun shines on the shops’ signs.”

“An ice-house and a nice house.”

“Around and round in endless rebound :  
Smiling and fighting a sight to delight in ;  
Confounding, astounding, dizzying and deaf-  
ening.”

“Twelfth-night ; six-sixths ; the sixth six.”

“Alas, sir. In what have I offended you?”

“I saw Esau sitting on a see-saw. He said  
he saw I saw Esau sitting on a see-saw.”

“Have you seen the saw, sir? The saucer?  
No, sir, not the saucer, the saw, sir.”

“I never saw a saw saw as that saw saws.”

“Conceit in weakest bodies strongest  
works.”

## WORDS LIABLE TO MAL-ACCENTUATION

Ad'-versary	In-dis'-soluble	Re-me'-diable
A-me'-nable	Ir-rep'-arable	Ten'-ets (not tē')
Anti-qua'-rian	Ir-rev'-ocable	Com-mend'-able
An'-tiquary	Ju'-dicature	Com'-mentary
Ap-pār'-ent	Lab'-oratory	Commis-sa'-riat
Ap'-plicable	Lam'-entable	Com-mis'-erate
Cap'-italist	Lon'-gitude	Com-mune' ( <i>v.</i> )
Ca-price'	Mis'-cellany	Com'-mune ( <i>s</i> )
Civiliz-a'-tion	Ob'-ligatory	Al-ly' ( <i>v.</i> )
Con'-tem-plate	Ob'-durate	Al'-ly ( <i>n.</i> )
Con-trib'-ute	Ob-lique'	Ag'-grandize
Con'-versant	Ol'-igarchy	A-dult' (not ad'-)
Con-do'-lence	Organi-za'-tion	A'-erate
Con-ten'ts	Prec'-edent ( <i>pres.</i> )	A-e'-rial
Def'-icit	Pre-ce'-dent	As-sent'
Des'-picable	Pro'-cess	As-cent' ( <i>n.</i> )
Dis-trib'-ute	Prod'-uct	Bou-quet' (boo-
Ef'-ficacy	Pro-duce' ( <i>v.a.</i> )	kā')
E-lon'-gate	Prod'-uce ( <i>s.</i> )	Cir-cu'-itous
E-pit'-o-me	Phar'-ma-ceu'-tist	Civiliz-a'-tion
Ev-o-lu'-tion	(sue)	Com-pla'-cency
Ex-ec'-utive	Phar'-ma-ceu'-tical	Coad-ju'-tor
Ex'-emplary	(kew)	Conti-gu'-ity
Fi-nance' ( <i>fe</i> )	Per'-fect	Con'-trary
For'-midable	Per-fect'	Gal'-lant
He-red'-itary	Per'-emptory	Gal-lant'
Hos'-pitable	Pa'-tent	Pane-gyr'-ic
Ho-ri'-zon	Pat'-ent	Pan'-egyrize

} optional

Il-lus'-trate	Pre-fer'-ment	In-ex'-orable
Illus-tra'-tion	Pref'-erable	In-ex'-plicable
Il-lus'-trated	Re-cord'	Inex-plic'-it
Il-lus'-trative	Rec'-ord	In-hos'-pitable
Im'-por-tune'	Re-con'-naissance	In'-terest
In-con'-gruous	Re-cog'-nizance	In'-teresting
In-com'-parable	Rem'-i-nis'-cence	In'-terested
In-dis'-putable	Rev'-enue	Ir-ref'-ragable
Pre'-mier, or	Rap'-ine	Ir-ref'-utable
prem'-	In-com'-petency	

## WORDS FREQUENTLY MISPRONOUNCED

One dot over the vowel *â* indicates that it has an open sound, as in *â-ward*, *â-wake*, *strat-â-gem*, *um-brel-lâ*. Two dots over the vowel *ä* denotes a broad sound, as in *calm*, *fa'-ther*, *brass*.

Absolution, ab-so-lu'-shun	Brougham, broo'-am, or
Acacia, ä-ka'-she-ä	broom
Aeronaut, ayr'-o-naut	Byzantian, be-zan'-shan
Alchemist, al'-ke-mist	Byzantine, be-zan'-tin
Analogy, ä-nal'-o-je	Catch,
Askance, as-kans'	Catchup, kat'-chup
Askant, as-kant'	Celluloid, sel'-lew-loyd
Beneficiary, ben-e-fish'-ä-re	Celt, selt or kelt
Bestial, bes'-	Celtic, sel'-tik or kel'-tik
Bijou, be-zhoo'	Cerement, seer'-ment
Blazon, bla'-zn	Chamois, sham'-waw or
Boulevard, bool'-var	sham'-ï

Chamomile, kam'-o-mile	Effect, ef-fekt', not ē-fekt
Charabancs, shar'-a-bong	Effeminate, ef-fem'-e-nate
Character, kar'-ak-ter	Egotistical, e-go-tis'-te-kal
Charta, kār-ta'	Eschew, es-chew'
Charter, chārter	Evolution, ev-o-lu'-shun
Chic, shīk	Evolve, e-volv'
Chimerical, ki-mer'-ik-al	Fiasco, fe-as'-ko
Chivalry, shiv'	Figuratively, fig'-u-ra-tiv-le
Christian, krist'-yan	Gauge, gage
Christmas, kris'-mas	Hyperbole, hi-per'-bo-le
Contemporary,	Indict, in-dite'
kon-tem'-po-ra-re	Indictment, in-dite'-ment
Conversazione,	Intellectual,
kon-ver-sat-ze-o'-ne	in-tel-lekt'-yu-al
Coquette, ko-ket'	Inveigle, in-ve'-gl
Covetous, kuv'-et-us	Iron, i'-urn
Decade, dek'ad	Isolation, i-so-la'-shun, or
Decadence, de-ka'-dens	iss-o-la'-shun
Decorum, de-ko'-rum	Judicial, jew-dish'-al
Didactic, di-dak'-tik	Kaleidoscope,
Dingey, ding'-ge	ka-li'-do-scope
Direct, de-rekt, not dī-	Knowledge, nol'-lej
Direction, de-rek'-shun	Laborious, la-bo'-re-us
Director, de-rekt'-ur	Lacerate, las'-er-ate
Directorate, di-rek'-tur-ate	Laureate, law'-re-ate
Directory, de-rek'-tur-e	Laurel, law'-rel
Ecclesiastic, ek-kle-ze-as'-tic	Legislative, lej'-is-la-tiv
Economical, ek-on-om'-e-kal	Leisure, le'-zhur, or lēzh'-
Economics, ec-o-nom'-ics	Lethargy, leth'-ar-je
Economy, e-con'-omy	Lethe, le'-the



Maintain, men-tane'	Piazza, pi-az'-za or pī-at'-
Maintenance, men'-te-nans	Pibroch, pē-broch
Malaria, ma-la'-re-ā	Plagiarism, pla'-je-ar-izm
Marguerite, mār'-ge-reet	Plagiarize, pla'-je-ar-ize
Municipal, mu-nis'-e-pal	Plaid, plad or plade
Notable, no-'tā-ble	Polygamist, pol-ig'-à-mist
Obeisance, o-ba'-sans	Polygamy, po-lig'-ā-me
Oblique, ob-leek'	Porcelain, por'-se-laine
Occasion, ok-ka'-zhun	Prairie, pra'-re
Opal, o'-pal	Presbyterian,
Oppression, op-presh'-un	pres-be-te'-re-an
Orally, o'-ral-le	Pretty, prit'-te
Oratorio, or-a-to'-re-o	Principal, prin'-se-pal
Orchid, or'-kid	Principle, prin'-se-pl
Oriental, o-re-en'-tal	Process, pro'-ses, or prös'-
Orifice, or'-e-fis	Profile, pro'-fil, or fīl
Origin, or'-e-jin	Progress, pro'-gres
Original, o-rij'-e-nal	Promulgate, pro-mul'-, or
Panorama, pan-o-rä'-ma	prom'
Pathos, pa'-thos	Prophecy, prof'-e-se
Perfume, per-few'm	Prophecy, prof'-e-si
Period, pe'-re-od	Prowess, prow'-es
Periodical, pe-re-od'-e-kal	Querulous, kwer'-yewlous
Permissible, per-mis'-se-bl	Quoit, koit
Permit, per-mit'	Reconnaissance,
Permit, per'-mit	re-kon'-na-sans
Perquisite, per'-kwe-zit	Recreation, rek-re-a'-shun
Personal, per'-sun-al	Remonstrance,
Personnel, pār-son-nel'	re-mön'-strans
Physiognomy, fiz-e-on'-o-me	Remonstrate, re-mön'-strāt

Remonstrative,	Sublime, sub-lime'
re-mön'-stra-tiv	Subtle, sut'-tl
Replica, rep'-le-ka	Subtlety, sut'-tl-te
Respite, res'-pīt, not pīt	Suppress, sup-pres'
Retributive, re-trib'-u-tiv	Supreme, su-preem'
Reunion, re-ūn'-yun	Surfeit, sur'-fit
Ribald, rib'-ald	Surmise, sur-mize'
Salaam, sa-lām'	Taboo, ta-boo'
Sedative, sed'-ā-tiv	Temporary, tem'-po-ra-re
Semitic, sem-it'-ik	Tendency, ten'-den-se
Separation, sep-ā-ra'-shun	Thyme, time
Serenade, ser-e-nade'	Toga, to'-ga
Signior, seen'-yur	Trait, trāy
Sinecure, sin'-e-kewr, or sī'-	Tribunal, tri-bew'-nal
Ski, skee	Tribune, trib'-yune
Sociable, so'-she-ā-bl	Twelfth, twelfth
Social, so'-shal	Tyrannical, ti-ran'-ne-kal
Soiree, swā-ra	Umbrella, umbrel'-lā
Sojourn, so'-jurn	Usurious, yu-zhu'-re-us
Sojourner, so'-jurn-er	Utensil, yu-ten'-sil
Spontaneity,	Valuable, val'-u-a-bl
spon-ta-ne'-e-te	Variegated, va'-re-e-ga-ted
Statistician, sta-tis-tish'-an	Various, va'-re-us
Stereoscope, ste'-re-o-skope	Vernacular, ver-nak'-yu-lar
Stereotype, ste'-re-o-tipe	Vestige, ves'-tij
Stratagem, strat'-ā-jem	Victual, vit'-tl
Strategical, strā-tej'-e-kal	Victualler, vit'-tler
Strategist, strat'-e-jist	Virulent, virr'-yewlent

VII. "MR. BEERBOHM TREE AT OXFORD," 14TH MARCH,  
1905.

*(Reprinted from the special report of the "Morning Post,"  
by kind permission.)*

The merit of Shakespeare is that he preserves the strength of the English language. The charm of Shakespeare's English, the English of John Bunyan, the English of the Bible, is that it is strong, and broad, and virile. Its stately march had not then fallen into the mincing step of finicking gentility. The good form of the moment, even among public men, is to be careless, and slipshod, and somewhat refined. The greatest curse of the age is what I may term "refainment," as distinguished from refinement, and just as instinct is greater than knowledge, just as humour is greater than wit, just as intelligence is greater than intellect, so it seems to me, for the work of life, native vigour is greater than cultivated refinement.

I would not be so silly or so impertinent as to belittle the culture of the mind, but I do venture to deprecate as dangerous the narrowing influence of that cult of "refinement" which is stifling to the elemental, the individual in man.

I have noticed in all great men I have met in my life, that they have been distinguished by simplicity and a detachment

from the limitations imposed by what is for the moment thought to be good form.

The open vowel is essential to healthy English. Nobody can listen to the average pulpit or platform utterance without wishing that the speakers had had an early training in vigorous speech, and not in those accents which, according to the fashion of the day, are supposed to be gentlemanly or ladylike. This vigour the study of Shakespeare gives.

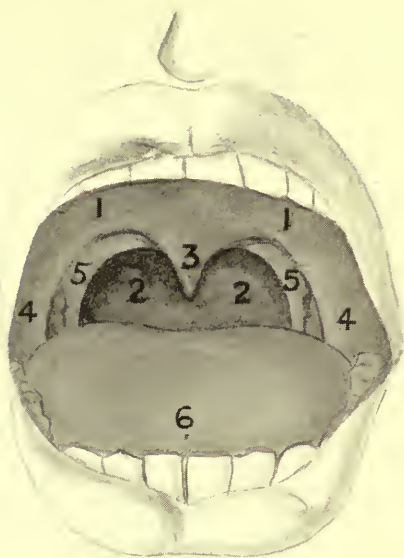


FIG. 2. Every speaker should learn how to render the soft palate (1) flexible in order that it may rise responsively at the moment of speech. The pharynx (2) at the back of the mouth is, as it were, a reflector of the voice aiding the forward placement of vocal tones.

If the soft palate is lazy, it will hang low in the mouth and the uvula (3) will probably be elongated, irritating the back of the tongue or top of the throat. In that case the pharynx will rarely if ever be fully exposed and the voice will be likely to sound muffled or throaty. Glance in a mirror with the mouth widely opened to ascertain the condition of the back of the mouth. While doing so speak the vowel "ah" (as in *cär*) on a long rising inflexion. The soft palate should be seen to rise and the uvula to recede almost to disappearing point.

The anterior or front pillars of the fauces (i.e., the upper part of the throat) (4) stretch upward as the soft palate rises. The posterior or back pillars (5) draw aside to increase the exposed area of the pharynx (2), and the tip of the tongue (6) should gently touch the front lower teeth.



## CHAPTER VII

### THE VOICE

THE student who has mastered the theory of modulation as set forth in preceding pages will not fail to observe in practice the development of a gradually increasing control over his voice. In this connexion much has already been said ; it is therefore my intention to consider now the question of correct "voice placement." Voice placement is a term which I think readily conveys the most essential requirement of the speaker.

The voice originates in the larynx as the natural result of the vibration of the vocal cords contained therein (see Modulation, p. 6, and Fig. 5 on p. 71). The first stage in voice placement may be regarded as the mere consciousness of the sound being allowed to remain in the throat during the process of enunciation. This voice is termed guttural, and is generally deep in tone.

The second stage in voice placement is the throwing of the original sound from the larynx to the soft palate simultaneously with the act of enunciation. This voice is generally high in pitch, and frequently, though not necessarily, thin in quality.

The third stage is the throwing of the original sound from the larynx to the front of the mouth (i.e. hard palate, teeth, lips) simultaneously, as before, with the act of enunciation. This voice is not characterized by any

particular height or depth of pitch, but readily adapts itself to the whole range of voice possessed by the speaker. Its quality is rich in tone, and is resonant, vibratory, and penetrating.

The bringing of the voice to the front of the mouth should need little recommendation, as apart from improved quality of tone, the labour of speech is for the most part borne by those muscles best fitted for the purpose, and the throat is thereby immensely relieved.

EXERCISE 16. Enunciate the vowel "ah" in the throat; then without a cessation of sound pass to "o" formed at the lips; return to "ah" and pass to "oo"; return again to "ah" and pass to "e." Notice the transition of voice from back to front, and observe that the sound is far stronger, firmer, and resonant than when at the back. Dwell considerably longer on the vowels *o*, *oo*, *e* than on the *ah*. Keep the throat lax.

Note 13. Compare degree of vibration by placing the finger on the lips *during the process of the above exercise*. It will be found that whereas during the emission of the sound placed at the back of the mouth little or no vibration is felt, it will be unmistakably apparent during the emission of the sound placed at the front of the mouth.



EXERCISE 17. Enunciate the vowel “u” (as in “due”), followed without cessation of sound by “oo” (as in “moon”), spoken with protruded lips.

*Note 14.* Much benefit will accrue to the speaking voice from singing the above exercises. By so doing the vibration will be more easily felt, and the transition detected.

EXERCISE 18. Enunciate the following vowels and sentences three times in succession—

- oo-a.* Which way the wind went.
- oo-e.* We went every week to Wheeppington.
- oo-i.* Why does the wife wipe the whip?
- oo-o.* Won't the woman work the wool?
- oo-oo.* Would the woman weave the wool?

*2nd Series.*

- oo-a.* Which way does the wayward wave show its wavering?
- oo-e.* We women weep away our weary weight of woe.
- oo-i.* Wily William's wife wilfully whistled wildly.
- oo-o.* Woe! when the woman won't work the warp and woof of the wool.

oo-oo. Would the weary woman wounded by  
the wolf weave the worsted woollen  
in the wigwam?

*Note 15.* The best method to adopt in practising the above exercise is to sing the vowels and speak the sentences; care should be taken to pass unmistakably from the singing to the speaking voice. Avoid intoning the sentence under the false impression that it is being spoken. The exercise may be expected to bring the voice well to the front of the mouth.

*Clergyman's Sore Throat.* Many theories are advanced to explain the cause of the clergyman's sore throat. My own impression on the matter is, firstly, that the cords are held for too long a time in one position, that is to say, there is a total lack of, or inadequate, modulation, secondly, that the voice is not brought sufficiently forward in the mouth, and, thirdly, that the lips are lazy.

Consider for a moment the temporary muscular paralysis of the arm consequent upon carrying in one hand a heavy weight for too long a distance, and call to mind the natural *modus operandi* under such circumstances; you will then perhaps remember that the more delicate muscles of the throat similarly require an occasional respite or "change over." If the strain in vocal effort be distributed over a number of muscles, the voice brought to the front of the mouth and the lips

freely employed, this particular complaint may be remedied.

*Note 16.* A change of pitch at the introduction of every new idea will prove a source of great relief to the voice, and, I may add, to the audience as well. If the change of voice made is also an appropriate one (see Modulation) two purposes are served—viz. the relief of the voice, and heightening of the effect.

VIII. "THE BROTHERHOOD OF MAN."—*William Cowper.*

Oh, for a lodge in some vast wilderness,  
Some boundless contiguity of shade,  
Where rumour of oppression and deceit,  
Of unsuccessful or successful war,  
Might never reach me more! My ear is  
    pained,  
My soul is sick with every day's report  
Of wrong and outrage with which the earth is  
    filled.

There is no flesh in man's obdurate heart—  
It does not feel for man; the natural bond  
Of brotherhood is sever'd as the flax  
That falls asunder at the touch of fire.  
He finds his fellow guilty of a skin  
Not colour'd like his own, and having power  
To enforce the wrong, for such a worthy  
    cause,

The declamation of such a passage as this will encourage fullness in the voice, resonance, and power.

For the purpose of the exercise dwell upon all long vowels, "i's" and "n's."

Dooms and devotes him as his lawful prey.  
 Lands intersected by a narrow frith  
 Abhor each other. Mountains interposed,  
 Make enemies of nations, who had else,  
 Like kindred drops, been mingled into one.  
 Thus man devotes his brother, and destroys,  
 And worse than all, and most to be deplored

(1) As human nature's broadest, foulest blot,

(2) Chains him, and tasks him, and exacts his  
 sweat

(3) With stripes, that (4) Mercy, with the  
 bleeding heart,

(5) Weeps (1) when she sees inflicted on a  
 beast.

. . . . .

Slaves cannot breathe in England; if their  
 lungs

Receive our air, that moment they are free,  
 They touch our country, and their shackles  
 fall.

That's noble, and bespeaks a nation proud  
 And jealous of the blessing. Spread it then,  
 And let it circulate through every vein  
 Of all your empire; that where Britain's  
 power

Is felt, mankind may feel her mercy too.

*The Task, Book II.*

Tones of the  
 voice

5 highest

4 high

3 middle

2 low

1 lowest ↓(1)

IX. "THE CATARACT OF LODORE."—*Southey*.

"How does the water come down at Lodore? From its sources which well in the tarn on the fell; from its fountains in the mountains, its rills and its gills; through moss and through brake, it runs and it creeps for awhile, till it sleeps in its own little lake. And thence at departing, awakening and starting, it runs through the reeds, and away it proceeds through meadow and glade, in sun and in shade, and through the wood shelter, among crags in its flurry, helter-skelter, hurry-skurry. Here it comes sparkling, and there it lies darkling; now smoking and frothing its tumult and wrath in; till, in this rapid race on which it is bent, it reaches the place of its steep descent. The cataract strong then plunges along; striking and raging, as if a war waging its caverns and rocks among; rising and leaping, sinking and creeping, swelling and sweeping, showering and springing, flying, and flinging, writhing and ringing, eddying and whisking, spouting and frisking, turning and twisting, around and around with endless rebound: smiting and fighting, a sight to delight in, confounding, astounding, dizzying and deafening the ear with its sound."

Bringing the voice to the front of the mouth can be experienced by the following exercises—

EXERCISE 19. Say "īl, īl, īl" (as in "ill") many times, slowly at first, then more rapidly, then at a moderate rate. (See Fig. 3, p. 68.)

Next open the mouth a little wider and

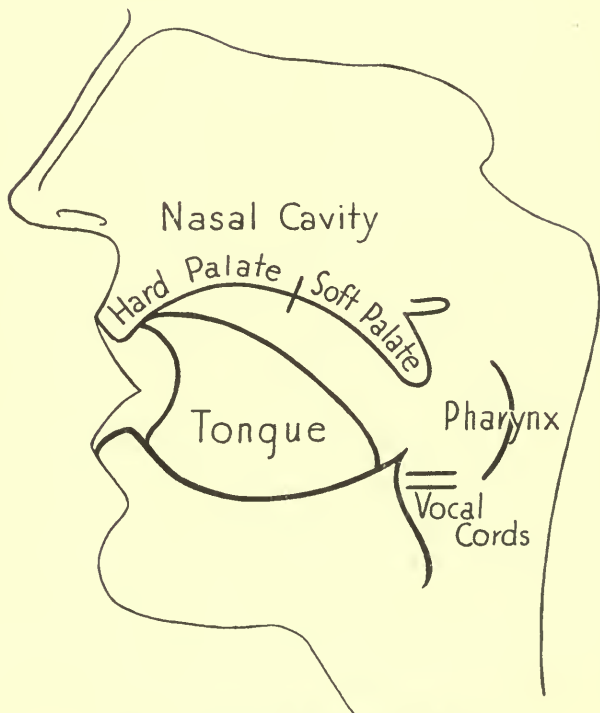


Fig. 3. THE TONGUE'S POSITION FOR "L"  
(as in "Alfred")

Note that the TIP is employed behind the upper gums, touching the back of the teeth

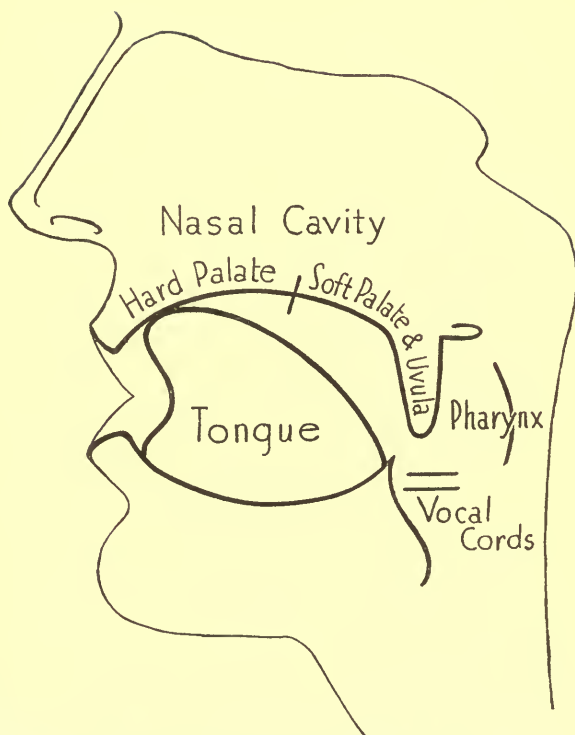


Fig. 4. THE TONGUE'S POSITION FOR "N"  
(as in "Anne")

Note that the **BLADE** is employed against the roof of the mouth  
behind the front teeth

say "ël, ël, ël" (*as in "well"*), repeating the same as above.

Lastly open the mouth quite widely and say "äl, äl, äl" (*as in "alley"*); repeat as above.

Accentuate the sonority of the letter "l" by occasionally dwelling upon the sound.

EXERCISE 20. Say "ïn, ïn, ïn" (*as in "inn"*) many times, slowly at first, then more rapidly, and then at a moderate rate. (See Fig. 4, p. 69.)

Next open the mouth a little wider and say "ën, ën, ën" (*as in "end"*) in the same manner as above.

Lastly open the mouth quite widely and say "än, äñ, äñ" (*as in "man"*).

Accentuate the nasal resonance in the sound of "n," but avoid the slightest trace of nasal twang. The student should be conscious of the resonance as well as of the fact that the voice is at the front of the mouth, for "N" is a *dental* as well as a *nasal* consonant.

Note particularly that the jaw should be kept perfectly still throughout both exercises. This will be found especially difficult for the third of the three vowels combined with the "l" or the "n."

Sing the foregoing exercises, dwelling now and again upon the "l" and the "n" as the case may be, then proceeding thus—



ěl, ěl, ěl, L; ěl, ěl, ěl, L; ěl, ěl, ěl, L;  
 ěn, ěn, ěn, N; ěn, ěn, ěn, N; ěn, ěn, ěn, N.

During inspiration the cords fall apart. During tone production they come together in parallel fashion.

In deep inspiration the cords separate widely and also in loud whispering, but for the purpose of speech they have to resist the pressure of air from the lungs and therefore assume the form of a narrow slit. The space between the vocal cords is sometimes called the glottis.

### Soft Palate.

The anterior arch of the soft palate (see (1) in Fig. 2) rises when it is required to expose the pharynx. The posterior pillars (5) draw aside and in that way still further increase the open space in front of the pharynx. The tongue (6) is shown in the diagram to be in the

correct position for the exercising of the soft palate, namely, flat with the tip gently touching the lower front teeth. Should the tongue be allowed to recede from the front teeth, the soft palate will immediately fall.

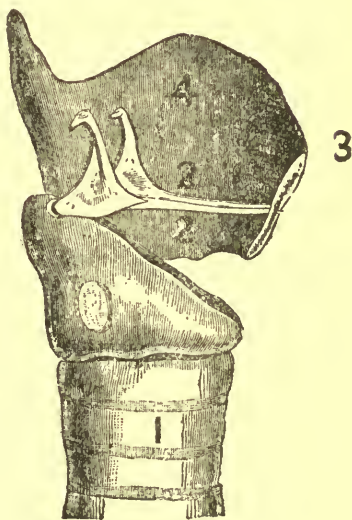
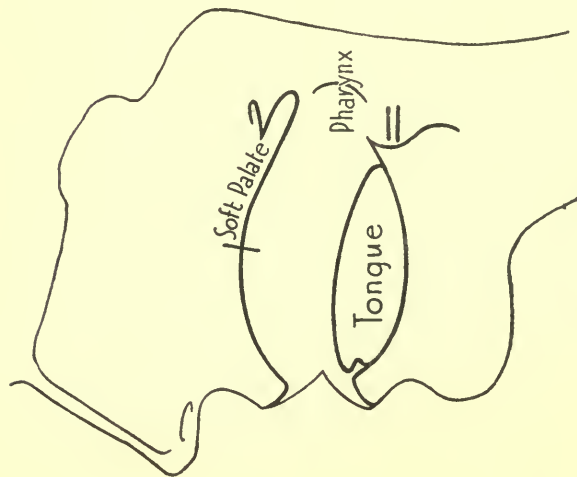
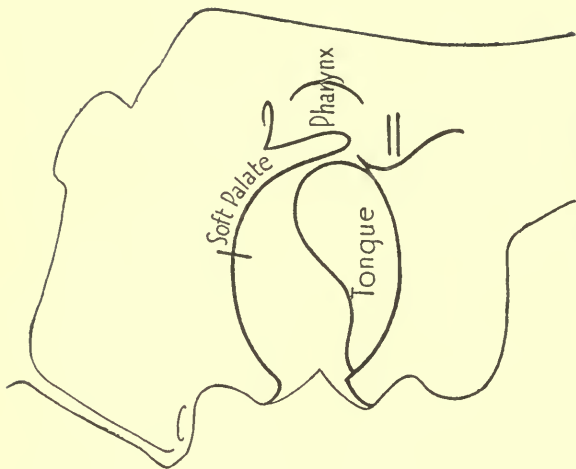


Fig. 5. This diagram shows the throat (1) and reveals the vocal cords (2) within the larynx (3). The right plate of the shield (4) has been removed.



"Ah" (as in "ark")



"Ng" (as in "rung")

FIG. 6.

Sketches illustrating the following exercises for the soft palate. Note that the back of the tongue is down for "ah" and up for "ng." Also that the soft palate is up for "ah" and down for "ng." The back of the tongue and soft palate widely separate for the former sound and come together for the latter.

EXERCISE 21. Alternate the sounds of "ah" (*as in "ark"*) and "ng" (*as in "rung"*) many times, keeping the tongue tip against the lower front teeth. The soft palate will rise for the open vowel "ah" and fall for the nasal sound "ng." (See Fig. 6.)

EXERCISE 22. While sounding "ah" on a rising inflexion draw in the waist sharply, and the soft palate will be seen, in a mirror, to rise to a high position at the back of the mouth. Repeat this combined action many times to render the soft palate responsive.

EXERCISE 23. Sing "ah" while holding the waist contracted. The soft palate will remain very high, the uvula will be drawn up and the whole of the larynx exposed.

In each of the above exercises the student will first of all fill the lungs, then contract, or draw in, the waist in a spasmodic manner.

## CHAPTER VIII

### BREATHING

RESPIRATION consists of two movements, inspiration and expiration, and the methods to be adopted by the speaker for free, easy, and full action in both movements are called abdominal and diaphragmatic.

Inasmuch as in either method active co-operation of the diaphragm is necessary, it will be well to consider the position and working of this organ before proceeding to describe the methods themselves.

The diaphragm is shaped like an inverted basin, and situated at the bases of the lungs, to which it is attached. It is capable of very full distension, and by reason of the elasticity of its nature will rise again to its original position immediately the cause of distension is removed.

The action of the diaphragm in relation to the lungs is determined by both the inspiration and the expiration—the former causing the depression, and the latter constituting the release. To be more explicit, the expansion of the lungs in the process of inflation presses the diaphragm down against the abdomen; on the completion of the inspiration the diaphragm immediately rises for the express purpose of expelling the air from the lungs, and thus completing the act of expiration.

In the light of the foregoing explanation we may now proceed to consider the two methods of respiration, in

both of which, as already suggested, the diaphragm plays so important a part.

*Abdominal.* Abdominal breathing consists of a very deep and full inflation of the lungs, a complete depression of the diaphragm, and a consequent marked outward bulging of the stomach. The expiration consists of a backward movement of the stomach, and upward movement of the diaphragm, and a consequent deflation of the lungs. This method of breathing is suitable for all kinds of forceful delivery; it imparts a degree of power, fullness, and resonance to the speaking voice impossible of attainment by any other method.

*Diaphragmatic.* Diaphragmatic breathing is the more graceful and less violent form of respiration; it does not necessitate an undue expansion of the stomach as in abdominal breathing, but should merely produce in its perfect application a swelling round the middle of the body. This method affords adequate power for general speech. It will be found sufficient for the less forceful styles of delivery, and should be adopted for habitual use, both in conversation and in silence.

To acquire both methods is not only desirable, but essential, as the speaker may then apply one or the other as the occasion requires.

*Note 17.* It will be easily conceivable that of the two methods described the abdominal provides by far the greater volume of sound, in that the air is much more violently expelled from the lungs up the windpipe, and the vocal cords struck with greater force.

The volume of sound may be still further enhanced by causing a greater degree of compression of air in the lungs to accompany the expiration than that which ordinarily results from the successful application of the abdominal process. Ability to do this constitutes an advanced phase in breath control.

**EXERCISE 24.** Stand against a wall, hollow the back, let the heels and shoulders touch the wall, but not the head, place a hand upon the front of the body, and empty the lungs of air, so far as is physically possible, assisting the exhalation by the pressure of the hand; then close the mouth (or raise the tongue to the hard palate) and inhale slowly through the nostrils, at the same time removing the pressure of the hand. Continue the process of expiration and inspiration with regularity for two or three minutes.

The exercise may be more easily carried out when seated in a chair. In this position the body should be erect and the back hollowed, the shoulders held well back, and the legs apart.

The best immediate results, however, so far as the working of the diaphragm is concerned, are to be obtained with the body in a horizontal position.

The student will experience much difficulty at first in getting the diaphragm to rise and fall, but mental concentration and physical effort will, in a remarkably short space of time, develop sufficient muscular strength to cause the simultaneous and combined movements to become automatic.

*Note 18.* Care should be taken during breathing exercises to keep the shoulders perfectly still. The tendency to raise and lower them constitutes one of the greatest obstacles to correct breathing.

The method of respiration which is accompanied by the rise of the shoulders for the inspiration and a falling of the same for the expiration is called clavicular or collar-bone breathing; it is a method which is not only opposed to the natural scheme of respiration, but is actually detrimental to the voice. It involves the lifting of the collar bone by the lungs in every inspiration—a task which the lungs were never intended to perform, and which, consequently, retards their free action, and militates against the possibility of satisfactory results.

In breathing, the student should direct his efforts towards obtaining the maximum of power with the minimum expenditure of physical effort.

I am often asked whether I breathe solely through the nostrils. My reply to the question is that in speech I find it desirable to breathe partly through the nose and partly through the mouth. There are moments when one cannot breathe quickly enough through the nose ; at such times the mouth should be resorted to, but when not speaking, and during sleep, breath should be taken entirely through the nose. This last precaution I deem to be absolutely necessary for the preservation of the voice.

The nasal passages should be kept quite clear from dust and all foreign matter which accumulate therein. This may be done by occasional rinsing with a mixture of half a pint of lukewarm water and a small teaspoonful of table salt.

*Breathing for Life Purposes.* Air is drawn into the lungs through the nose only.

*Breathing for Speech Purposes.* The front and sides of the body are caused to bulge outward rapidly at every pause. This spasmodic action is accompanied by an instantaneous descent of the diaphragm, a dragging of the lungs downward and a rushing in of the air of its own accord to fill the lungs completely and silently.

Note that in the case of a man the action of the diaphragm is more pronounced than the movement of the lower ribs. In the case of a woman the movement of the lower ribs is more pronounced than the action of the diaphragm.



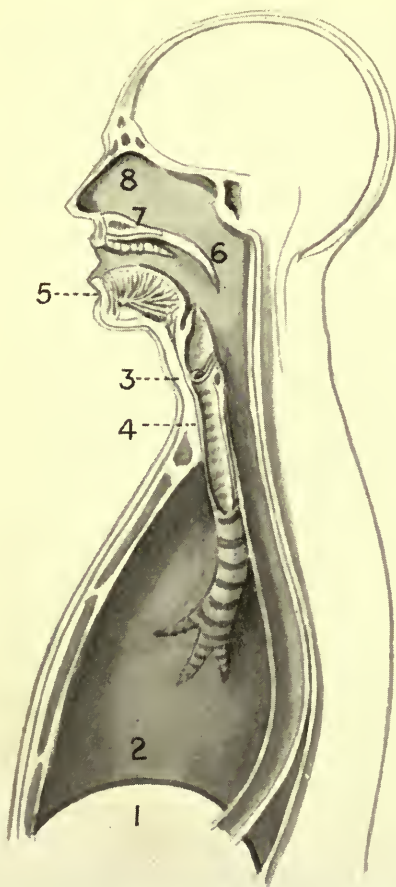


Fig. 7.—This diagram shows the position of the diaphragm (1) at the bases of the lungs. (2) The illustration shows the right lung. The larynx (3) is seen at the top of the windpipe (4). The tongue (5) is shown in the position in which it should be carried with the tip gently touching the lower front teeth. The soft palate and uvula (6) are seen to be continuations of the hard palate (7), which is beneath the nasal cavity (8), and thus the hard palate constitutes the sounding board of the human voice.

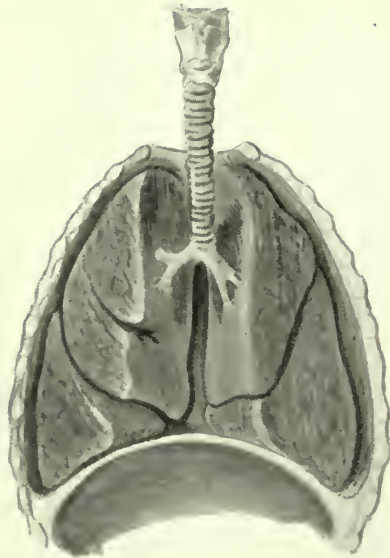


Fig. 8. Here the diaphragm is shown stretching across the bases of the lungs. Observe that the lungs are broad at the bases and narrow at the apices. Drawing the air to the bases of the lungs at every inspiration leads to using all the lungs all the time. I do not mean by this that respiration should be strenuous to accomplish this end. On the contrary breathing either for life or for speech purposes must always be effortless and silent.

In either case the order of respiratory actions is the same, i.e. the diaphragm moves first, then the lower ribs, then (if breathing is very full) the chest: this is the order for both inspiration and expiration. The chest never moves upward and downward but always outward and inward. The breastbone can be felt to move forward as the chest expands in full inspirations and to recede as the chest contracts.

As a general statement affecting both breathing for life purposes and breathing for speech, I would add that, if the waist does not obviously move either at the front of the body or at the sides, then it is fairly certain that a wrong method of breathing is habitual and it will be found that the shoulders or chest or both are probably rising and falling. If that be so no time should be lost in re-educating the subconscious mind in the habit of right breathing.

X. "ON THE DEATH OF JOHN BRIGHT."—*Gladstone.*

(*By kind permission of the "Daily Telegraph."*)

<p>The sympathies of Mr. Bright   were not strong only, but active.   They were not only sympathies which would answer to the calls made upon them   but they were sympathies of a man   who sought far and wide for objects   upon which to bestow   the inestimable advantage of his eloquence and his courage.   Mr. Bright went far outside the necessities of his calling as a member of the House,   but</p>	<p>At every perpendicular tick breathe deeply and rapidly by expanding the waist without closing the mouth. The breath for speaking purposes enters the lungs by the mouth as well as the nose.</p>
--	---

whatever touched him as a man, | whatever  
touched him as a subject, | whatever touched  
him as a minister of the great Anglo-Saxon  
race, | all these questions, unasked, | ob-  
tained not only his sincere and earnest ad-  
vocacy, | but his enthusiastic aid. |

Of mere success | he was indeed a conspicu-  
ous example; | in intellect | he might lay  
claim to a most distinguished place. | But the  
character of the man lies deeper than his in-  
tellect, | lies deeper than his eloquence, | lies  
deeper than anything that can be described  
or perceived on the surface. | The supreme  
eulogy which is his due | I apprehend to be  
this: | that he lifted political life to a higher  
elevation and a loftier standard.

I do not know that any statesman of my  
time | has ever had the happiness | of re-  
ceiving on his removal from this passing  
world | the honour of an approval | at once  
so enthusiastic, | so universal, | and so un-  
broken. | And yet none could better have  
dispensed with the tributes of the moment,  
because the triumphs of his life | were tri-  
umphs recorded in the advance of his coun-  
try | and in the condition of its people. | And  
his name remains indelibly written upon the  
annals of this Empire, ay, indelibly written  
upon the hearts of that great and ever-  
spreading race to which we belong, | in

whose wide extension he rejoiced, | and whose  
power and prominence he believed to be full  
of promise | and full of glory | for the best  
interests of mankind. |

## CHAPTER IX

### PAUSE

To introduce a pause in fluent delivery may seem to present little difficulty, and yet to do so effectively requires much confidence and skill. In forceful delivery the pause, judiciously introduced, has the effect of holding an audience fixed, as it were, by a spell. It suspends animation and rivets the attention. A practised speaker is never more conscious of the grip he may have of an audience than at the moment when he introduces his pause.

Its object is very frequently defeated by the speaker making some unnecessary movement during the pause instead of remaining motionless: the pause in rhetoric is applicable to the body as well as to speech.

For example, the speaker may be introducing a series of clauses, his extended arm may be rising with his voice, he reaches the climax, and the hand is perhaps now held above the head; then occurs the pause, at which moment all movement ceases, his arm is held rigidly in the upright position, throughout the pause he stands like a statue. Dead silence is maintained, animation in the audience is suspended, and the spell continues until the speaker moves and completes his sentence or statement.

XI. "OUR RESPONSE TO THE LOVE OF GOD." <sup>1</sup>—

*Bainbridge-Bell.*

*An Extract from a Sermon on "Repentance—A Transformation," preached by the Rev. Waldegrave Bainbridge-Bell, M.A., Vicar of Epsom, at St. Nicholas' Church, Thames Ditton, Surrey, on Sunday Morning, March 1901.*

We sometimes speak as if the intellect were the greatest force in the sphere of religion ; as if it played the greatest part in our acceptance, or rejection, of the self-revealing of God. But it is not so. The appeal is to the whole being, and in the sphere of motives the affectionate are stronger than the rational. . . . True affection, though it may be justified by reasoning as an afterthought, does not wait for it as a ground of action. As a matter of fact, self-sacrifice can hardly be justified, and will never be undergone, on grounds of pure reason. "Theirs not to reason why" is the negative prerequisite of all that we applaud as heroism ; and heroism is life at its highest.

Affection too is superior to will, inasmuch as it changes purpose and moulds the issues of choice. . . . Affections can only be transformed by affection ; they yield not to argument, they submit not to force. It is only the revelation of a love, which we had not known

<sup>1</sup> Published by Messrs. Skeffington & Son in a small volume of sermons, entitled *Repentance and Perseverance* (1902).

apart from it, and the realization of its height and length, and depth and breadth, that can touch life at its fountain-springs and purify and direct their flow.

XII. "WEALTH AND POVERTY."—*The Rt. Hon. D. Lloyd George.*

Statesmen should provide for the wants of a people before respecting the urbanity of a class; they should alleviate the misery of the poor before pandering to the vanity of the rich.

It is something worse than ridiculous—it is criminal—to send a punt to save a ship's crew because the lifeboat is wanted for a pleasure trip.

The assumption that when a man accumulates riches it is a proof of superior and superlative virtues, and that when a man dies poor it is, on the other hand, a proof that he has not been a very well-conducted citizen, is true neither in history nor in fact.

Read Charles Booth's account of the mean streets of the London slums. It is like a supplement to Dante's *Inferno*.

This is a rich country. It is the richest country under the sun, and yet in this rich country you have hundreds and thousands of people living under conditions of poverty, destitution and squalor that would, in the words of an old Welsh poet, make the rocks weep. This is the stain upon the flag.

Ours is a hard climate for poverty. In the warm and



bright climates of the South, less food, less clothing, less shelter are needed. There the sun is the luxury of the unemployed ; one is less sorry for the tattered wretch who slumbers with empty pockets in the balmy shade than for the careworn peasant who toils for a full, if frugal, meal under the scorching rays of the Southern sun ; but fogs and damp and frost are cruel on rags and wretchedness. This is a torturing climate for destitution.

. . . . .

#### THE WELSH MINER.

I have seen the miner in many spheres and capacities. I have seen him as a worker, and there is no better. I have seen him as a politician, and there is no sounder. I have seen him as a singer, and there is no sweeter. I have seen him as a footballer, and he is terrible to behold. I have seen him as a soldier, and there is no better warrior in Europe.

In all capacities, he is always in deadly earnest. Always courageous, always loyal. A steadfast friend, but a dangerous foe.

## CHAPTER X

### FORCE, INTENSITY, EARNESTNESS

"Clearness, force, and earnestness are the qualities which produce conviction."—LOVELL.

WERE I to attempt to set down in this chapter all I feel concerning force and earnestness in vocal delivery I should exceed the necessary limitations of this book, and perhaps defeat its primary object.

*Force.* Force or intensity is as essential to effective delivery as light is to vision. It is that quality which, combined with earnestness, goes so far to conceal all trace of art. The student must not suppose that mere volume of sound constitutes force; this is nothing but a vulgar error, for any degree of volume, as well as any pitch of voice, may alike bear its due proportion of force. Let it be remembered that force is, as it were, a backing to all elocutionary principles. It permeates the spoken sentence, and breathes into it that life without which delivery becomes "weary, stale, flat, and unprofitable."

*Earnestness.* Earnestness is first cousin to force, and works hand in hand with it. In no sense can earnestness be described as an elocutionary principle, but only as an auxiliary for the complete success of the elocutionary art as a whole. Its analogy to force lies in its close association with speech, independently of whatever rule is being applied.



Fig. 9. "We must resist with every honourable resource at our command."



*Note 19.* I have already referred to the usefulness of force and earnestness for the concealment of art; to this I would add that many errors in delivery, such as misplaced emphasis, unsuitable modulation, incorrect inflexion, may be entirely masked by a judicious display of genuine earnestness and the introduction of natural force.

“Ars est celare artem.”

XIII. “A PERORATION.”—*William Morley Punshon.*

(*By kind permission of the “Methodist Publishing House.”*)

Oh, the power, the mysterious but mighty power, by which the labour of one man's life is felt for ages! No work, either of good or evil, ends with itself. It is trite to say that men leave “footprints on the sands of time.” Footprints! They do vastly more. They make or mar the generations which follow them. How many have been offered upon the altar of ambition because Napoleon lived! What numbers have sunk into the lees of sensuality because Byron sang! How many have been won to goodness by the eloquence of Howard's life! “No man liveth to himself,” and a man's light words of to-day may fix the destiny of many who never heard the speaker's name. . . .

Public opinion, the mightiest advocate of any question, was gathering force year by year. The planters, by their contempt and recklessness, as well as by their

cruelty, had alienated many who were inclined to their side. The most atrocious severities were proved against them, facts were disclosed at which the people shuddered as at the breath of pestilence, and the nation rose as one man, flung forth the twenty millions of compensation with indignant scorn, and demanded that slavery should cease throughout the realm.

And are they lost, these toils of the past? Did these, our noble fathers, strive in vain? Men tell us so sometimes. They tell us that the old horror of slavery has passed away, that English blood has become cold, and its righteous anger no longer burns, and it can listen calmly to the tales of bondage and of wrong. But it is not true. It is a libel upon the land and race of freemen. The English hatred of slavery lies deeper than a chance protest against its cruelty at the bidding of some mighty voice. It is a hatred of the thing itself—as a thing vile and damnable, condemned by the unchangeable principles of morals; an outrage upon man, and a dishonour against God. Tell us that it has sometimes been unworthily opposed. Tell us that vapouring and hollowness have marred the noble efforts of its enemies. Tell us that personal kindness, and a valour like that of chivalry, have sometimes redeemed the injustice of its friends. Tell us that the cruelties have been overstated, and that the benefits have been undervalued. Tell us that Legrees exist now but in fancy, and that the slavery of to-day is swept of their accursed race. Strip the thing of all its public deformity, remove away from it its coarser horrors, it is the same still. It defies you to

refine it into beauty. There is **THE THING**—foul, dastardly, bad from beginning to end, an insult to humanity, an affront upon our common manhood, a curse upon every country which cleaves to it, a loathing to every heart that is true, a lie against the Majesty of Heaven.

Oh, remember that it is at once the proof and the duty of freedom, that we labour to make others free!

## CHAPTER XI

### RATE OF UTTERANCE

VARIED changes in rate of utterance indicate points of degree in the importance of sentences. The very general tendency, on the part both of the student and of the practised speaker, is to apply precisely the same rate of utterance to all passages, without regard to the degree of importance or the depth of significance.

The introduction of variety in the rate of utterance is a matter which should by no means be indifferently considered, for it not only indicates the precise importance the speaker desires to associate with particular sentences, but it also constitutes a most powerful factor at his command for maintaining interest and attention.

A sentence spoken at a quick rate of utterance, followed immediately by one spoken slowly, attaches the greater importance to the latter. Such variations in the rate of utterance assist an audience to mark well the essential points in a discourse, and, in addition, have the invariable effect of arresting the attention and strengthening the speaker's grip of his hearers. These results may be expected with greater certainty when the change from one rate of utterance to another is rendered in a very marked manner, and when a pause is introduced at the point in the delivery where the change takes place.



Although excited and impassioned speech is naturally accompanied by a quick rate of utterance, yet I think that in public delivery it is far better for the speaker to acquire the habit of merely conveying the idea of rapidity, by increasing the force with which the passage is spoken, rather than by allowing an actual quick rate to apply itself intuitively to the kind of speech in question.

Force or intensity may so easily be applied for the purpose of suggesting excitement, passion, rapid transitions in descriptive delivery, angry outbursts, or emotional indignation, that the speaker is under no obligation to risk the probability of indistinct articulation, inseparable from rapid utterance, by speaking quickly. Moreover, the effect upon the audience is enhanced to a greater degree by the application of the method suggested than would be possible in merely increasing the rate of utterance.

*Note 20.* A noteworthy feature in the method I advocate is that the idea or suggestion of excitement, quick movement, passion, etc., is fully retained and duly conveyed to the minds of an audience, although the actual rate of utterance, if noted by a hearer, would be found to be only moderate, or perhaps even slow.

In the combined application of modulation and rate of utterance the following associations are most frequent and general—

High pitch of voice—quick rate of utterance.

Middle pitch of voice—moderate rate of utterance.

Low pitch of voice—slow rate of utterance.

These are, however, mere associations set down for the guidance of the student in his effort to apply both principles simultaneously. The couplets suggested must not in any way be regarded as inseparable. A moment's reflection on the matter will reveal the fact that a slow rate of utterance might be applied to a sentence spoken on a high pitch of voice, or a quick rate to one spoken on a low pitch, but such associations as these are much less frequently suitable than those suggested above.

Associations between rate of utterance and volume of sound are frequently as follows—

Quick rate of utterance—loud volume of sound.

Moderate rate of utterance—medium volume of sound.

Slow rate of utterance—soft volume of sound.





FIG. 10. "A fair hearing is all that our speakers ask."



FIG. 11. "Will not that gentleman in the audience admit the truth of what I say?"

## CHAPTER XII

### GESTURES

GRACEFUL and suitable gestures add considerably to the charm of a fluent and well-delivered address. They lend force to the language, and impart vigour and brilliancy to the expression.

To set down on paper entirely satisfactory instructions relative to this subject would, I think, defy even the most graphic writer; nevertheless, there are many general principles which may be more or less easily conveyed in words, and which may prove sufficient in application for the great majority of public speakers.

Gestures should be of so natural and graceful a kind that the audience, while feeling their influence, should yet remain unconscious of them; in other words, the movements of the speaker must pass unnoticed by the audience.

In this branch of the speaker's art, as in all others, the student must be prepared to pass through the mechanical stage before he can hope to render his movements easy and graceful. So soon as the latter stage is reached he will discover himself gesticulating intuitively, the only phase in the gradient to perfection which may be termed "natural."

Movements of the arms should be made for the most part on the principle of a curve. This should be

exaggerated in study, but in actual work the curve should not be too pronounced.

Always keep the elbow bent and inclined outward. To appreciate fully the importance of this suggestion, stand in front of a mirror and extend the right hand from the body towards the left; compare the gesture made with the elbow turned inward and that with the elbow turned outward. The result will illustrate the awkwardness of the former and the grace of the latter.

One gesture should grow out of another. Avoid repeatedly dropping the arm to the side and commencing again. For instance, suppose it happens that the arm has been extended in front of the body during the delivery of any particular sentence, the arm need not be necessarily withdrawn immediately the sentence is concluded; but, on the contrary, it may be allowed to remain extended in view of a possible upward, downward, or side movement that may be required, within a short interval, from the completion of the sentence for which the hand was originally extended. If, however, no reason for a second movement is forthcoming, then the arm may be slowly and easily withdrawn.

The gestures of Mr. Stanley Baldwin are plentiful and effective. They speak as eloquently as his tongue. Lord Hewart, the Lord Chief Justice, has remarked that the advocate must speak with the whole of his being. This ideal cannot be achieved if the hands be refused their natural participation in effective delivery. I doubt very much whether Mr. Lloyd George could speak at all if you tied his hands behind his back.

<b>The Hand.</b> If the arm is rising, the hand hangs down from the wrist.	} Until the emphatic or the concluding word is reached, when the hand is brought into line with the arm, and remains rigid at the wrist.
If the arm is falling, the hand follows in an erect position.	
If the arm moves to the right, the hand follows with the fingers pointing to the left.	
If the arm moves to the left, the hand follows with the fingers pointing to the right.	
If the arm is extended from the body, the hand follows with the fingers pointing to the body.	
If the arm returns towards the body, the hand follows with the fingers pointing in the opposite direction.	

The various gestures suggested above are called descriptive. They should be used to illustrate the discourse, and to lend emphasis to important parts of sentences. Where no attempt is made by the speaker to utilize this kind of gesture, the arm may be extended from time to time merely for the purpose of emphasizing certain words by a movement of the hand at the wrist. The arm, when extended for this purpose, should move but little, although the hand rises from the wrist immediately *before* the emphatic word, and falls into line with the arm immediately *on* the emphatic word.

When interrogating an audience, extend the arm slightly to the side with palm upward. The answer, if

any, should be introduced by a half turn of the hand, bringing the first finger and thumb uppermost, and nted in the direction of the audience.

**The Legs.** Never stand with both legs perfectly straight and rigid. Rest the weight of the body on one leg only, bend the other at the knee. The leg which is the farther away from the audience is the one, speaking generally, that should support the body.

In making a forward movement, do not lift both feet for the purpose, but only one, dragging the other behind with an easy, sliding motion. The return to the original position should be invariably accomplished by moving the front leg to the rear, and sliding the other after it, not by lifting the back leg.

**The Hands.** In preference to placing either hand in the pocket, press the fist in the hollow of the back under the coat. This will tend to broaden the chest and throw the shoulders back, both important features in platform deportment, not merely for appearance's sake, but more particularly to facilitate deep breathing.

Clutching the lapels of the coat, or hooking the thumb in the arm-hole of the vest, are gestures to be avoided. The former cramps the chest and produces a stoop, and the latter must be condemned as vulgar.





FIG. 12. "I put it to you, gentlemen, would not any man have done the same in like circumstances?"



FIG. 13. "Ah, I see you agree with me, that's good."



**The Head and Eyes.** The head should not be held high upon the shoulder, but bent slightly forward. The eyes should be directed just over the top of the heads of the audience. This will produce the impression that the speaker is looking at each member of his audience, while in reality it will avoid the possibility of his catching the eye of any one person.

**The Chair.** When seated, if the chair has arms, avoid resting a hand on either side in an exactly similar manner; rest one hand only on the arm of the chair, and place the other in any convenient position. If the chair has no arms, turn it slightly corner-wise before sitting, so as to remove the appearance of regularity, stiffness, and awkwardness.

**The Feet.** Do not sit with both feet tucked away under the chair; one only should be in that position, and the other brought forward.

*Note 21.* In rising from the chair to speak, it is a good plan to take the opportunity of throwing the shoulders back. This should be done just at the moment when the body is bent forward in the act of rising. The audience will not detect the movement if it is done simultaneously with the bend and rise of the body.

XIV. "ON BURNS."—*Lord Rosebery.**(By kind permission of "The Times.")*

We have something to be grateful for even in the weaknesses of men like Burns. (1) Mankind is helped in its progress almost as much by the study of (2) imperfection as by the contemplation of (3) perfection. Had we nothing before us in our futile halting lives but saints and the ideal we might well fail altogether. (2) We grope blindly along the catacombs of the world, (3) we climb the dark ladder of life, (4) we feel our way to futurity, (1) but we can scarcely see an inch around or before us. We stumble and falter and fall, our hands and knees are bruised and sore, and we look up for light and guidance. Is it not then, when all seems blank and lightless and lifeless, when strength and courage flag, and when perfection seems as remote as a star, is it not then that imperfection helps us? When we see that the greatest and choicest images of God have had their (5) weaknesses like ours, their (4) temptations, (3) their hours of darkness, (2) their bloody sweat, are (1) we not encouraged by their lapses and catastrophes to find energy for one more effort, one more struggle?

Man after all is not ripened by virtue alone. Were it so, this world were a paradise of

(2)  
 (1) (3)

4—  
 3—  
 2— —1

5—  
 4—  
 3—  
 2—  
 1—

Angels. No ! like the growth of the earth, he is the fruit of all the seasons. He is sown in dishonour ; he is matured under all the varieties of heat and cold ; in mist and wrath, in snow and vapours, in the melancholy of autumn, in the torpor of winter. At the end he is reaped—the product, not of one climate, but of all ; not of good alone, but of evil ; not of joy alone, but of sorrow—perhaps mellowed and ripened, perhaps stricken and withered and sour. How, then, shall we judge any one ? How, at any rate, shall we judge a giant, great in gifts and great in temptation, great in strength and great in weakness ? Let us glory in his strength and be comforted in his weakness. And when we thank Heaven for the inestimable gift of Burns, we do not need to remember wherein he was imperfect, we cannot bring ourselves to regret that he was made of the same clay as ourselves.

Throughout the reading of this selection let the hand follow the voice. If the voice rises, let the hand rise and vice versa.

~~~~~ = Low tone.

———— = High tone.

^ = Word scale.

—  
— — —  
— — —  
— — —  
— — — = Clause scale.

## CHAPTER XIII

### CONCERNING PURPOSIVE MOVEMENTS OF THE BODY IN PUBLIC SPEAKING

IN contemplating that phase of a successful speaker's style of delivery which concerns his movements, it is important to realize that even the most simple or least significant movements of his body should harmonize more or less with his utterance.

It is obvious that the turning of the body, say from one side to another, should be justified by the matter spoken. The movements should be intentional or purposive. They should never be, as they too often are, merely the outcome of habit.

Speaking generally, these movements (perhaps one should say these changes of position) should only occur at deliberate divisions in the spoken matter. They should not take place during the actual utterance of words; there should be a cessation of speech at the change of position.

In this manner co-operation between body movements and spoken matter, if it be apparently effortless, imparts strength to a public speaker's delivery, besides adding charm to his manner as a whole.

#### **Bad Habits**

A habit of which some speakers are guilty is that of looking straight in front of them throughout a speech,

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and a still worse habit among others is that of turning the body unceasingly from side to side with monotonous regularity. Both habits are to be avoided ; they betoken a state of discord between movement and utterance.

Referring to the first of the two bad methods just mentioned, its adoption renders any vocal grip of an assembly impracticable.

A rigid speaker, with eyes fixed in the same direction throughout a discourse, so far from inviting the attention of a whole audience rather encourages distraction, especially amongst those who are outside the influence of his line of vision, if indeed there be any "influence" at all.

On the other hand, judicious movements of the body from one side to the other, with an occasional central position, constitute an important factor in the process of gathering-in the attention of the entire assembly. Each one present is made to feel that the speaker's remarks are launched at him, that they are uttered for his individual benefit.

Therefore this important phase in manner of delivery must resolve itself into some plan for acquiring the good habit of varying the position of the body effectively, with a view to imparting strength to public utterance and improving one's hold upon an assembly of hearers.

### **When Should a Change of Position be Made ?**

Before describing in further detail the present writer's plan for habituating purposive body movements in

public speaking it will be better to consider when and why changes in position should be made.

A change from one position to another should be affected (A) between two parts in a compound sentence, in such instances when it is required that one part shall be made to stand out as being of special importance, (B) between completed ideas (i.e. at those points in a speech where the speaker concludes the expression of any given idea and begins a fresh one).

Examples now follow of the application of a movement when prominence to one or other of the parts of a sentence is needed, and when the speaker both asks and answers a question.

EXAMPLE 20. "And furthermore I exhort you to cultivate a taste for reading good books. By so doing you will not only reap a rich harvest in general knowledge"—*change the position of the body*—"but your minds will open to a fuller enjoyment of things beautiful, noble and inspiring."

Changing the position of the body at a definite point in compound sentences, plus a pause in utterance, generally has the effect of so emphasizing that which follows the movement and pause as to enforce its reception within the minds of the hearers, even, one might almost say, against their will.

"Now, what is this empire of ours? I think my countrymen are only just beginning to appreciate what



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it is. It is not an empire in the sense in which other empires have existed on this globe. It is not a union in the sense in which there is a union in the United States of America." | | |—(pause and change the position of the body). *It is a great potentiality, | the greatest | that | was | ever | given | to man.*" |—"The British Empire" (Chamberlain).

Next will be given an example where a movement of the body would indicate in a pointed manner the passing from one completed idea to the commencement of another.

EXAMPLE 21. "And so judging from what has been said by responsible members of the Government our course is clear and we have no alternative but to pursue it fearlessly"—*change the position of the body*—"Now let us consider another aspect of the subject. There are in England at the present time, etc."

There is here the obvious completion of the one idea, indicated not only by the construction of the sentence but by the employment of a downward slide of the voice. The commencement of the new idea, after a turn of the body, generally has the effect of keeping an audience alert and consequently of carrying them on from point to point. The hearers are not let go, as it were. The speaker's grip is sustained. One might say that a draught of fresh air has permeated the speaker's utterance and the hearers' receptivity.

### Three Movements of the Body

Having considered intentional movements of the body affecting the delivery of compound sentences and completed ideas, in which only two special movements were involved, we may now determine how a system of *three* movements or positions of the body can be usefully employed. The three movements being (1) the body facing CENTRE, (2) the body turned in the direction of the RIGHT, and (3) the body turned towards the LEFT.

The present writer's plan of systematizing movements in public address as an aid to his pupils in their development of a vigorous and impressive style of delivery might present to a casual reader the prospect of a speaker defeating his own object by developing a monotonous regularity. If such were the case, the method might properly be judged a very much worse fault than standing perfectly still.

But this possibility, however, is completely guarded against by the breaking-up of the order of the three positions in a manner such as that described below.

It may be remarked in passing that the student should never slavishly adhere to any precise method or fixed rule in public delivery. The sole purpose of the plan now under review is to help the student to develop on his own lines one of the phases of "Manner" (*viz.* body movements) requisite to a telling style of delivery in public speaking. Such style in maturity is free from any aspect of monotony, which is the result of either no

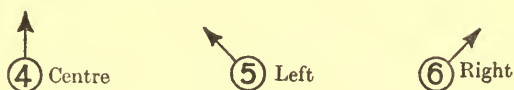
movements at all or the habit of movements which are too regular.

### Illustration of Three Changes of Position

Presuming the speaker to be facing the CENTRE for the commencement of a speech, the next position to be taken up would be that of facing towards the RIGHT; the third change of position would involve a turning of the body half round to face the audience on his left-hand side, thus—



When the speaker next changes his position he would face CENTRE again as in the beginning. From this position he will turn *not* to the right but back again to LEFT, and thence he will turn half-round to face the audience on his RIGHT-hand side, thus—



Proceeding from the last-named position, the speaker will turn once more to CENTRE, next to RIGHT and thence to LEFT, thus—

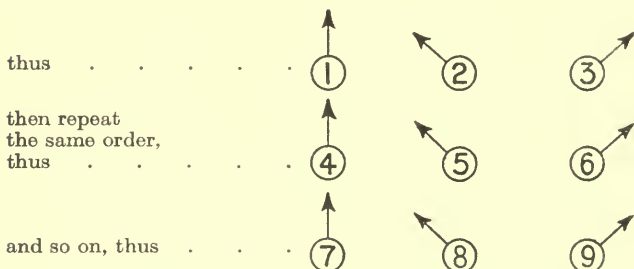


### Movements Systematized

It will thus be seen that the chance of any regularity in the movements of the speaker becoming discernible may by this plan be systematically obviated, especially since the duration of time in any one position necessarily varies according to the length of the matter spoken.

### Monotony of Movement

Many speakers move with unvarying regularity (say), for instance—



The unchanging regularity indicated above would not only be very marked but would produce a most depressing effect upon the minds of the audience. And this might result even though the duration of time in each position varied.

Such monotony of movement would certainly be very much worse than standing in a fixed attitude throughout the speech and gazing in the one direction from start to finish or, even as some speakers do, into the eyes of a single member of the audience, a fault which may be both irritating and embarrassing.

*The student should bear well in mind the obvious fact already stated, namely, that the length of time during which the body remains facing any one particular direction is determined by the time needed to complete the expression of any given idea. This being so, an element of variety becomes most naturally potent, in that no two or three consecutive ideas are at all likely to occupy the same time in delivery.*

The student should also be reminded at this point that the instruction given at the commencement of these notes on body movements respecting the changes of position at a pause during speech when only *part* of an idea has been expressed (as instanced in the case of compound sentences or between questions and answers in rhetorical interrogation) holds good at all times. Such movements are employed either within the process of the general scheme of three movements or independently of it.

There should never be any movement of the body at any point during the delivery of a simple sentence, albeit emphasis is required to be imparted to certain words in that sentence. In the case of the latter circumstance, emphasis can be given by such ordinary means as stress of voice, changing the pitch, or by the pause.

Nothing is more irritating to an audience than for the speaker to turn incessantly from side to side while words are passing from his lips.

Suppose a speaker to be saying—*We are met here to-night in order to organize our support of certain measures which the Government will shortly submit to Parliament—*there can be no possible justification for moving the body

at all while this statement is made, and yet if the student will observe the methods of a few general speakers in this connexion he will scarcely fail to notice how common is the fault of purposeless body movements.

Note that the movements referred to in several foregoing paragraphs relative to changing the position of the body between parts of compound sentences, and between the question a speaker asks and his own answer thereto, are specific applications of the turn of the body from any one position to another for the purposes explained, whereas the general scheme of movement involves *three* positions and, occasionally, periods of a continuity of such changes as fully described above. These are for general employment in speaking from the public platform and under some other conditions.

While applying the general system of movement, the specific applications could, as has been previously stated, be made use of at any required moment.

The mind of the speaker should never be seriously occupied in thinking "Which way shall I now turn?": this might interfere with the matter of the speech.

The student should practise in private the application of the method with consciously mechanical precision, and then more or less leave the changes of position to adapt themselves intuitively before a public audience.

It is erroneous to suppose that we are asking too much of the mind in this respect. Its undertaking "Manner" and "Matter" at one and the same time is a perfectly natural process needing only a little familiarity in use to render it smoothly active.

## CHAPTER XIV

### FLUENCY

It is scarcely necessary for me to state that the various rules and principles set down in this manual are rendered far easier of application if the student acquires a satisfactory degree of fluency.

There is no department in the art of speaking which is capable of more expansion, or of more development, than that of fluency. No matter how extensive a speaker's vocabulary, or how satisfactory his attainments in phraseology, there is always room for additions to the former and improvement in the latter.

An adequate degree of fluency should not only serve to relieve the mind of any anxiety in connexion with the process of summoning words, but should be sufficient to present to his imagination an ample *choice* of words.

By these means the speaker is enabled to express his thoughts with an exactitude which leaves no possible room for misapprehension.

The intention present in the mind of the speaker who is dealing with a general topic should be so conveyed that it will be as easily comprehended by the least intellectual audience as by the most cultured. Make no attempt to speak "down" to a popular assembly, but endeavour rather to lift them to the higher and more

intellectual plane from which you yourself may view the subject.

To the student of fluency many methods of acquiring proficiency are open. I purpose mentioning those that I have most frequently employed, and from which I have secured the quickest and best results.

They are four in number: (1) Substitution; (2) Definitions; (3) Copying; (4) Paraphrasing.

EXERCISE 25. *Substitution*.—While reading aloud, for every adjective, noun, and adverb that presents itself, substitute a synonym.

EXERCISE 26. *Definitions*.—Give a concise definition of every noun, and an amplified explanation of every verb, appearing in any literary matter.

For the purpose of the exercise it is immaterial whether any regard be given either to the meaning of the passage from which the words are extracted, or the particular sense in which each word may have been used by the author.

EXERCISE 27. *Copying*.—Read aloud a sentence or part of a sentence, remove the eyes from the passage, and reproduce the sentence in writing from memory. When the mind fails in recollection, do not have recourse to the



book, but substitute an equivalent to the word or phrase forgotten, taking due care to make sense of the passage as a whole.

The effort of the brain to recall the lost word, and, in the event of its failure to do so, the substitution of an equivalent, constitutes a useful part of the exercise.

EXERCISE 28. *Paraphrasing*.—This is an exercise for fluency which has withstood the test of generations. Its regular practice accelerates mental expansion to a more satisfactory degree than is possible by any other exercise.

In addition it facilitates lucid expression, improves phraseology, and increases the vocabulary. Do not labour under the misapprehension that paraphrasing necessitates the rendering of a passage in a weaker or more laboured style than the original.

To paraphrase an idea is to express the same in fuller or more lucid terms: the literary merit of the paraphrase may not only be equal to, but even an improvement on, the original.

This exercise should be carried out ORALLY. It should be noted that variety in execution can be introduced by broadening the exercise into oral EXPOSITION.

## INTRODUCING A SPEAKER.

EXERCISE 29. Imagine that you have accepted an invitation to take the chair at a public meeting for the purpose of introducing a speaker to the audience, and that, having received sufficiently previous notice of the occasion, you have decided to prepare a speech instead of extemporizing some remarks.

Divide the speech into three sections, viz. : INTRODUCTION, MIDDLE, and CONCLUSION; then consider the nature of the ideas to be embraced in each.

The Introduction in this instance will contain expressions of sentiment concerning your own pleasure, to be followed by a clear statement of the objects of the meeting.

The Middle Section will commence with expressions of congratulation upon the fact of the distinguished person's presence upon the platform, and you now introduce him to the audience as one who is about to address the meeting. If you have ascertained the particular branch or aspect of the subject with which he will mainly deal, you can make it known to the audience at this point.

Following the above remarks, you could

pass to the speaker's exceptional qualifications to address the meeting on the subject in question, including some encouraging remark addressed to the speaker on behalf of the audience; one perhaps intimating how greatly all will be enlightened by what he is about to say.

The Conclusion may embrace some complimentary remark, such as one expressing the eagerness of the audience to listen to the speaker, or one assuring him of the keen attention with which all his remarks will be received.

Then would be spoken some formal words calling upon the speaker to address the meeting: "I have now much pleasure in calling upon Mr. So and So to address us."

#### OUTLINE OF A CHAIRMAN'S SPEECH INTRODUCING A SPEAKER TO AN AUDIENCE.

Upon rising to speak, the Chairman expresses his satisfaction at having the honour of presiding on the occasion, and then makes a statement setting forth the purpose of the meeting, thus—

|                          |   |                                                                     |
|--------------------------|---|---------------------------------------------------------------------|
| <i>The<br/>Beginning</i> | { | <p>1. Express satisfaction.</p> <p>2. State purpose of meeting.</p> |
|--------------------------|---|---------------------------------------------------------------------|

*The Middle  
Section*

1. Next say: "We may congratulate ourselves in having secured the presence of Mr. Blank."
2. "As you are all aware, he has very kindly promised to address us upon the subject of, etc."
3. State Mr. Blank's qualifications to speak upon the subject. For example, such words as these: "No man in the country has a greater right to be heard upon this subject than Mr. Blank."
4. Express the assurance that "We shall be greatly enlightened upon many of those aspects of the subject which have hitherto presented difficulties to our minds."

*The End*

1. Promise the speaker, on behalf of the audience, an attentive hearing, and refer to the eagerness with which the audience awaits his speech.
2. Say: "I have now the honour to call upon Mr. Blank to address us."

Headings for a speech such as the foregoing.

- |                     |   |                         |
|---------------------|---|-------------------------|
| <i>Introduction</i> | { | 1. Pleasure.            |
|                     |   | 2. Object or purpose.   |
| <i>Middle</i>       | { | 1. Congratulations.     |
|                     |   | 2. Subject of speech.   |
|                     |   | 3. Qualifications.      |
|                     |   | 4. Enlightened.         |
| <i>Conclusion</i>   | { | 1. Promise : eagerness. |
|                     |   | 2. The call.            |

XV. RESPONSE TO THE TOAST OF "OUR GUESTS."—  
*Dean Welldon.*

*Reproduced from the columns of "The Manchester Guardian"*  
*by kind permission*

I count it an honour to be called upon to respond to the toast of your guests, and especially to be associated in responding with the High Sheriff of Lancashire.

When I think of the office he holds, the costume he wears, the nature of the equipages he drives about in, and the company he keeps—I, as a humble ecclesiastic quite unused to entertainments of this kind, cannot help thinking that the Chairman, in coupling us together to respond to this toast, must have forgotten the ancient salutary prohibition against yoking together an ox and an ass.

I am quite inexpert in this kind of hospitality. I can't even translate the names of the dishes. The wines are

to me a bewilderment. I can only say feebly—"I will drink whatever the Lord Mayor drinks."

We ought to suffer from indigestion the day after a banquet of this kind, but whether we do or not I assure you I am profoundly grateful for your hospitality. I shall go home from your banquet in a better temper than I came. I shall entertain even a higher opinion than I have held before, of the people who hold consular office; and at this late hour I will only say one other word—I earnestly hope you will invite me next year."

#### XVI. "NO NIGHT THERE."—*James Baillie.*

*Extracts from a Sermon preached by the Rev. James Baillie, Pastor of Tredegarville Baptist Church, Cardiff, at Bloomsbury Chapel, London.*

Text—"For there shall be no night there."—Rev. xxi. 25.

. . . You will remember that when John wrote the wonderful book of the Revelation he was an exile in Patmos, one of the lonely islands of the Ægean Sea, just off Ephesus. While the bright sunshine irradiated the earth, he might sit in a shady spot of his sea-girt prison, and gaze with wistful eyes toward the shores of Asia, where his beloved children in the faith lamented his exile. In the daytime he could enjoy the calm deep blue of that tideless ocean, which poured forth its eternal music to the inhabitants of sunny Italy; while the daylight lasted he could record those

wondrous scenes in Heaven which taxed the resources of human language to describe ; but when the dark night came on, and the sea wind shrieked around his island home, when the terrible loneliness of his position was impressed upon him by the deepening gloom, and the mind was thrown back upon itself because of forced inactivity, we can easily imagine the dejection, the nameless horror which settled down upon the apostle's heart. How eagerly he would welcome the newly born sunlight ; how gladly he would dwell upon the thought in his own mind, "there shall be no night there," then the loneliness, the nervous dread which creeps over sensitive souls would be banished for ever. . . .

Near the home of my childhood there was a wood to which I oft-times resorted in the glad summer time for reading and meditation. I generally visited it in the daylight, and was perfectly acquainted with its every feature. I loved every shrub, and listened to the music of the trees as to the voice of a friend. I once wandered in the same wood at the dead of night, and what a ghastly transformation ! every bush was alive, and appeared to my excited boyish imagination a supernatural horror ; tall trees whispered to each other of my destruction, moaned and shrieked like myriad spirits of the lost ;

bewildered with the surrounding gloom I missed the path, and nothing seemed wanting to complete my terror. . . .

The morning has come, the warm sunlight is streaming through the leaves; the bushes are filled with merry songsters of the grove; the trees are whispering, God is good, and the pathway which we missed in the darkness lies clear and straight before us. "Which things are an allegory."



## CHAPTER XV

### A WORD TO READERS AND PREACHERS

To speak naturally is to speak as one feels, and to speak as one feels is to speak effectively.

Suppress the outward consciousness of being, in order that the spirit or inner self may speak.

Absence of self-consciousness, and mental oblivion to things present, induce inspiration.

Inspiration is frequently more eloquent than matter laboriously prepared.

Public readers of the Scriptures who, with the very laudable design of presenting the inspired "Word" unembellished, are over-anxious to suppress individuality too often overreach the mark, and acquire an affected, unnatural, soulless, and altogether unimpressible style of delivery.

Both in reading and in preaching, the irresistible magnetism which attracts man to man is sympathy. Let the heartstrings of the speaker be in tune with the words he utters, whether it be dread warning or joyful tidings, and there will assuredly not be found wanting sympathetic vibration in the hearts of his hearers.

Between the invocation and the announcement of the text, introduce a pause of sufficient length to enable the congregation to settle down comfortably in its place.

Announce the text twice, in order that the basis of your discourse may be thoroughly comprehended by your hearers. In estimating the usefulness of this advice, I would ask you to have regard to the fact that the text has probably occupied your own thoughts for many hours previous to its announcement, whereas the attention of the audience is now drawn to it at a moment's notice, and perhaps for the first time.

Between the announcement of your text and the commencement of your sermon make a long pause during which stand rigidly still. The effect will be to produce dead silence, to draw every eye in your direction, and to render every mind receptive. After the pause, deliver your introductory sentences at a slow rate of utterance, and on a middle pitch of voice.

From time to time throughout a sermon the preacher should satisfy himself that he still retains the undivided attention of the entire assembly.

Do not ask, beg, or expect attention to your utterance—enforce it.

The pause, followed by a change in tone, position, and rate of utterance, seldom fails to bring back the wandering thoughts of the inattentive, and to rivet still more firmly the attention of the interested.

In connection with the pause, it is worthy of note that speakers invariably imagine the suspension in delivery to be of far greater length than is actually the case. A pause which may seem to a speaker to have lasted for more than ten seconds may in reality have continued for less than half that period.

XVII. "ON STUDY."—*Lord Bacon.*

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring ; for ornament, is in discourse ; and for ability, is in the judgment and disposition of business. For, expert men can execute, and perhaps judge of particulars, one by one ; but the general councils, and the plots, and marshalling of affairs, come best from those that are learned. To spend too much time in studies, is sloth ; to use them too much for ornament, is affectation ; to make judgment wholly by their rules, is the humour of a scholar. They perfect nature, and are perfected by experience ; for natural abilities are like natural plants that need pruning by study : and studies themselves do give forth directions too much at large, except they be bounded-in by experience. Crafty men contemn studies, simple men admire them, and wise men use them ; for they teach not their own use—but that is a wisdom without them, and above them, won by observation.

Read—not to contradict and refute, not to believe and take for granted, nor to find talk and discourse—but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested : that is, some books are to be read only in parts ; others to be read—but not curiously ; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts of them made by others ; but that should be only in the less important arguments, and the meaner sort of books ;

else, distilled books are like common distilled waters—flashy things.

Reading maketh a full man ; conference a ready man ; and writing an exact man. And therefore, if a man write little, he need have a present wit ; if he confer little, he need have a good memory ; and if he read little, he had need have much cunning to seem to know what he doth not.

## CHAPTER XVI

### THE SECRETS OF EFFECTIVE UTTERANCE

Introduction—Volume of Sound: Audibility—Varying Degrees of Volume—The late Dr. Parker's Methods—Modulation—Audibility of Low Pitch—Period of Mechanical Application—Rate of Utterance—Gesture and Deportment—Pulpit Deportment—The Pause—Intensity—Construction of Language—Application of Pause—Forms of Construction—The "Simple" Pause—Duration of Pauses—Commencement of Sermons—The Influence of the Pause—Delivery of the Ascription—Pulpit Methods Criticized—Conclusion

#### Introduction

THE student who has been assisted through the elementary and middle stages of elocution and voice culture by the instruction given in preceding chapters should now study this criticism.

Its contents purpose the dual service of stabilizing uncertain powers of the student and of suggesting to his mind ways and means by which he may proceed to master advanced principles.

The author neither expects nor desires blind acceptance of his precepts and rules for the development of effective utterance. In this as in previous chapters he has preferred to close his mind to the theories of past and contemporary writers upon phases of the same subject, and to base his maxims and principles solely upon actual results experienced during the course of his own handling of large and small audiences.

For this reason, the intelligent student, before settling down to the serious study of the criticism and a consequent adherence to the tenets it propounds, will do well to survey casually the road now open before him, and to estimate approximately the advantages or otherwise of pursuing the direction indicated.

Opportunities have been taken by the author to include many suggestions and recommendations which would have been out of place and unappreciated in earlier chapters.

No difficulty should be experienced in discriminating between instruction specially intended for preachers and that designed for the assistance of public speakers in general. Methods of application have not been narrowed down to the specific requirements of the pulpit, but have been treated with sufficient breadth to include the essential needs of most conditions of public speech.

Thanks are due to the "former pupil" who, instead of withholding sanction to perpetuate a record of his faults and good qualities, as he might reasonably have done, most kindly permits its publication. In deference to the wish expressed by this gentleman in a letter which it has been deemed allowable to reproduce,<sup>1</sup> such passages in the original manuscript that might have revealed his identity to the reader have been duly omitted.

It will not appear unfitting for the author to conclude his introductory remarks by recording gratefully the fact

<sup>1</sup> The letter referred to occupies a position at end of the Criticism, p. 173.

that the "former pupil's" unbounded faith in Demos-thenic means for capturing the ear and winning the conviction of an audience has always been a source of the greatest encouragement to his sometime elocution instructor.

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DEAR SIR,—When the period of two or three years during which it was my pleasure to direct your elocutionary studies came to an end, owing in part to your preferment, I imagined it probable that I should not again stand to you as critic of your pulpit delivery.

It was borne upon me with no little regret that at length the inevitable had happened, and you had passed out of my life. I realized that the fruits of whatever efforts I had been permitted to make in the direction of transforming your public speech from a style admittedly mediocre to one appertaining to rhetoric were now in your own care to mellow and ripen; that the growth and development of your latent powers, the germs of which you more than once generously ascribed to me the credit of vitalizing, were henceforth to be tended and matured by your own good judgment; and lastly, that the discernment of judicious and unwise methods was, for the future, to be dependent upon your own intuition.

My initial surmise, however, was not to be justified by subsequent fact, for, on Sunday morning, March 25th, after a lapse of two years, I found myself once more listening with critical ear to your pulpit discourse.

It chanced that I heard of your promised visit to a neighbouring church. The opportunity of ascertaining

what progress you had made was one too favourable to be missed.

Accordingly, on the Sunday morning in question, in spite of intermittent snow-storms, I started out to reach my destination.

Arriving somewhat late I took my seat, less in the spirit of worship than in that of curious expectancy, for my mood yielded an easy ascendancy to professional criticism over humble submission.

I had not listened to you longer than a few moments before an impression began to shape itself in my mind. It concerned your voice, and suggested unmistakably that your tones had acquired a roundness and a degree of resonance which, in my clear remembrance of your voice, were not formerly present in their quality. Familiar as I had been with the rhetorical value of every note in your speaking voice it was not surprising to me, upon subsequent reflection, that the development of something new in your tones should have constituted my first impression.

The pleasure I experienced in noting an improvement in the quality of your tones soon gave place to disappointment in respect of volume of sound. It became evident to me that some of your old weaknesses in this direction still survived. I am referring to volume, not merely in association with audibility, but also, and in chief, in point of control over degrees of *loudness* and *softness*.

Your deficiencies in these connections ultimately proved to be the deepest flaws in your manner as a whole. For this reason I purpose dealing fully with these defects



before touching upon some of the minor errors and many of the good points in your delivery.

### **Volume of Sound: Audibility**

Note then, in the first place, that I divide volume of sound, as already indicated, into two branches. The one, applying itself primarily for purposes of audibility in respect of distance, the other, operating in varying degrees of power, as a single department of expression, indispensable to effective delivery. Most favourable were my impressions of the use made of the former. Much too often throughout your discourse did you appear to concentrate your attention upon the people seated in immediate proximity to the pulpit, and much too seldom did you concern yourself with those at a distance. I am aware that nothing could be more remote from your purpose than to suggest in your manner a total, or even a partial, disregard for any section of your congregation, and yet you seldom so much as "shot a glance" towards the man occupying a seat at the extreme end of the church. As it was I who happened to be that man I speak with more feeling upon this point than I might have done had it been my good fortune to be seated among the more favoured number to whom you appeared to address the major portion of your sermon.

You have not yet realized, and I address you now with all the old freedom of speech which your confidence in my judgment warranted and my intense desire to render you practical service compelled—you have not yet realized, I say, that when by a speaker's neglect, the

feeling of being "out of it" is forced upon any number of would-be listeners, forfeiture of their attention is the immediate consequence, and a condition obtains which is tantamount to a release from any further obligation on the part of the neglected remnant to pay heed to the speaker.

This release affords opportunity for mental abstraction, and this, spreading from pew to pew with that power of infection which unifies the mental attitude of a crowd, may work its way in the direction of the pulpit, till it disturbs the thoughts even of those seated well within the zone of the speaker's audibility and former influence. Thus may a speaker, by a process energized by, and proceeding from, himself, unconsciously loosen and let slip his grasp upon the attention of an entire assembly.

Lift up your voice. Stretch forth your hands. Open up the egress of persuasion. Broaden out the sphere of influence. Let the inclusiveness of your manner embrace every soul within the building.

Where is the congregation to be found that will listen attentively to a preacher merely because it is seemly so to do? Before you question the justice of this remark differentiate well between the mere act of sitting still and an attitude of mind which absorbs a speaker's ideas, thought by thought.

Have you not yourself experienced, again and again, when listening to preachers who labour under defective methods of delivery, that even the most vital importance attaching to their subject matter was of itself wholly

insufficient to check the intrusion of secular and irrelevant thoughts? Certainly, you have, for you are human like other men, and your concentration needs no less the retaining grip of rhetorical persuasion. At such times when speakers have failed to hold your attention, opportunities have been open to you to realize to the full that the preacher must not calmly expect his hearers to follow him; he needs must draw them along with him, persuade them, attract them, *compel* them to listen.

Now, while I do not hesitate to assert that periods of inaudibility were the primary cause of your occasional failure to hold fast the attention of the rearmost of your congregation, I would not have you suppose that the subconscious sensation of neglect arose solely from this cause, and that consequently the defect as a whole can be removed by merely increasing your habitual volume of sound.

Certainly I would urge upon you the necessity of removing the first obstacle by cultivating a louder voice as a general feature of your delivery, but in the second place, I would remind you that by an occasional raising of the body upon the toes, by a leaning forward from the pulpit towards the farthest part of the church, with the head poised well back and the eyes directed to the extreme end of the building, there will be produced, as often as these simultaneous movements are effected; the unmistakable impression that *all* are included in your address: a result still more certain of achievement when there permeates the whole action a more vigorous style of speech borne upon an increased volume of sound.

Nor will this occasional special effort, expended upon the people at the back, be wasted upon those close at hand. On the contrary, the faculties of the congregation as a whole will now be drawn in towards you, a suggestion of oneness will pervade the assembly, and all eyes and minds will be focused respectively upon you and your words. Thus, from time to time, will there become active an influence special in its creation and special in its results, operating, independently of the many general oratorical factors which at other intervals are at your disposal, to apply for the attainment of similar and other ends.

### Varying Degrees of Volume

At this point I pass from the consideration of volume of sound applied for purposes of audibility to my criticism of the use you make of the second branch of the same principle, namely, the introduction of *varying degrees* of volume (loud, medium, and soft) as constituent parts of the whole group of factors which are combined in the truest vocal expression.

In this department you were by no means unsuccessful, indeed, there were moments when the use you made of the soft volume rendered your delivery intensely impressive. The aim of this volume was, as I have gladly acknowledged, sometimes achieved, but most frequently it was only partially successful. This was due solely to the fact that you always passed to the soft volume from a *medium* degree instead of from a *loud*, with the inevitable result that the impressiveness resulting from

the movement affected only those who could hear without effort the softly spoken words.

Quiet utterance is the most difficult phase to control in the whole realm of volume; its skilful use is instantaneous in effect, and its application can least be dispensed with in pulpit delivery: therefore it is necessary to have recourse to some vocal device whereby audibility will be maintained in spite of greatly decreased volume of sound. In omitting to make use of this device, *which consists in passing to the soft volume from the loud instead of from the medium*, lay the secret of your partial failure to which reference has been made.

It will not surprise me if you question how the particular volume from which a speaker passes to the soft can so materially affect the audibility of the latter. The answer will become obvious when you reflect that the sudden infusion of, or gradual working up to, the loud volume, prior to a contemplated use of the soft, produces by sheer force of manner such stillness and rapt attention that immediately there obtain conditions so favourable to audibility that even the whisper may be, and frequently is by practised speakers, made to carry to the end of a large building.

In still greater measure are the conditions produced if a pause be allowed to ensue between the conclusion of the loud period of speech and the commencement of the passage to be spoken softly, but concerning the pause I have much to say later. For the present, accept the primal fact that the silence and alertness requisite for the easy recognition by a congregation of softly spoken words

are seldom if ever attained by the immediately prior use of the medium volume; therefore no choice remains but to assume the *loud*, just previous to the very soft. I am bound to admit, though its obviousness renders it scarcely necessary, that there are exceptions to this rule as to most others, but I am inclined to think that the medium volume would only be capable of producing the special conditions enumerated when it happens that the matter is anecdotal, and even then, let it be remembered, in justice to my theory, that, although the degree of silence and attention produced may be adequate to warrant the immediate subsequent use of the soft volume, these conditions would not be created by the use of the medium, but they would be born solely of natural curiosity.

While dwelling upon the special uses of the loud and soft volumes in the light of the one assisting the other, we must keep in mind the fact that the medium is only absent from use at those intervals in delivery when loud and soft are being contrasted for the special purpose of rendering the latter easily audible as well as impressive. At all other times the medium plays its part with as much prominence and frequency as either of the others.

To continue for a moment longer on the point I am trying to make quite clear. If it occurs to you to ask how in the first place the speaker, anticipating his need of the soft, may best arrive at the loud volume, I would prefer to offer you only a recommendation on the subject, rather than suggest rigid adherence to any fixed method. The plan I conceive to be the best is that of a *gradual working*

*up to the loud from whatever lesser degree you happen to be using.* I do not approve of a sudden mechanical change from a soft or medium volume to a very loud one. Were you to adopt such a method of arriving at the loud volume, there would be present the danger of introducing a dramatic element into your delivery which I hold to be undesirable, and indeed quite unnecessary for the attainment of the ultimate ends in view.

The dropping of the voice from loud to soft (a movement I have now been at some pains to encourage you to adopt in preference to passing from medium to soft) is widely different from the reverse movement. You may not at first view appreciate this apparent nicety of distinction, but upon trial you will at once discover that there exists no hair's breadth difference between the two movements, but on the contrary, a wide gulf. While on the one hand, passing from very loud to soft can always be gracefully and effectively carried out, and often constitutes the only alternative change when the specific aim is held in view, on the other hand, a movement from very soft to loud may prove highly ludicrous.

### **Dr. Parker's Methods**

The late Dr. Parker frequently adopted the latter during the delivery of his sermons, raising his voice from a whisper to an immense volume, and though I draw back from presuming to criticize the methods of an accredited master of rhetoric—a preacher whose remarkable powers of delivery attracted so large a concourse of people to his Sunday services that the outnumbering



of the building's capacity seemed to the casual visitor to be the general rule—still, I unhesitatingly assert that his sudden transitions from the softest of voices to tones that thundered through the church were not a little startling to a hearer unaccustomed to the preacher's usual manner. Moreover, this particular mannerism of the late popular preacher was ever calculated to keep present in the mind of the listener the figure of the man himself: a circumstance which acted as a strong deterrent against the working of that controlling influence in rhetoric which removes from an audience the consciousness of things material and concentrates mental activity so closely upon the matter of the speaker that his manner passes wholly unobserved.

In striking contrast to the undesirable results which Dr. Parker's sudden changes from soft to loud were very apt to produce, there operated the remarkable influence of his transverse movement (very loud to soft), magnificent alike in its ease and potency, never failing to bring about an awe-inspiring hush on which his whispered words floated to the ear, and by which such openness of mind resulted that the full significance of his words found easy access to the heart.

At this juncture in my criticism of the uses you make of volume, I will draw your notice to the fact that I have refrained from any reference to your modulation. This has been intentional, for the reason that I would have you contemplate my theories on the two phases in volume of sound with a mind wholly detached from any consideration of pitch; and further, by adopting this course,



I have emphasized the possible application of volume alone in cases where the speaker's command of modulation is either very defective or *nil*. I submit that the separation of rhetorical principles for complete mastery one by one is by far the best means of accelerating progress towards the ultimate acquirement of these two and other principles for combined and simultaneous application.

When the student gazes for the first time down the long vista of rhetorical precepts he is apt to be dismayed by the seeming complexity of rule presented to his view, and too often succumbs to the promptings of evil genii who suggest impracticability; whereupon he either retires honestly discouraged yet determined to try, or else veils his defeat beneath the cloak of a self-satisfying conviction that there is "nothing in it."

The complete mastery of a single principle might lead to the consideration of another, upon which hypothesis, one by one, all the elements of vocal force would be brought within the preacher's easy and spontaneous control.

The Church would be the richer by many a fair speaker if only her clergy could be brought to realize that even the command of one or two of the many elocutionary graces would raise them above the mediocre plane of the average sermonizer.

This is no wild statement wrung from the throes of an expert's fanaticism, or imagined in the brain of a critic unqualified to speak of the "average" pulpit command of elocutionary faculties. It results solely from a calm

retrospective survey of countless sermons listened to critically and otherwise by the present writer.

I was about to observe, when I diverged somewhat from the main issue, that when time has afforded you sufficient practice to apply degrees in volume *independently* of all other branches, and in the precise manner explained, you will then with much greater facility bring this newly acquired force into parallel relation with your modulation; or, to express the same thought in other words, you will be enabled much more speedily to bring degrees in volume to bear upon your speech by isolating the study of the principles governing them than if you attempt, in either theory or practice, too early a combination with any other rule.

### Modulation

These references to simultaneous application of volume with modulation bring me most suitably to the expression of my views concerning the uses you make of the latter. I desire to record at once my unbounded satisfaction at the progress you have made in this particular branch. It became evident to me that strenuous efforts had been made during the last two years to graft into your manner all those principles of modulation which formed the basis of study during so many of the hours you spent in my company. I will not attempt to convey to you the unspeakable delight, not unmixed with pride, with which I sat and listened to a former pupil so successfully applying all those varieties of pitch which went so far to illumine the matter of your sermon, and to render your exordium,

arguments, and peroration so poignant, convincing, and forceful. This gratification was moreover enhanced by reason of my having taken you so completely by surprise. I do not think it possible that you could have noticed me sitting at the rear of a good congregation, nor have I any reason to suppose that even the remembrance of my existence crossed your mind during the service. By this, I do not imply that the knowledge of my presence would have caused you to exhibit your elocutionary abilities with any greater precision, rather might it have hampered your free use of rule and acted deterrently against the naturalness of your manner, but the certainty that you were entirely ignorant of my presence confirms me in my belief that your modulation has become spontaneous; that it is applied not with any consciousness of rule, as formerly, but by intuition alone.

Modulation, then, was that branch of your manner which indicated the greatest progress, and in consequence obviates in this criticism the need for didactic comment. Yet in view of the association of pitch with volume (that branch in which you are weakest) it is incumbent upon me to indicate how these dual principles relate themselves in forceful speech.

To this end I can think of no better way than tabulating the associations which most frequently occur for simultaneous application. The associations are as follows—

|               |          |                |
|---------------|----------|----------------|
| HIGH PITCH,   | with the | LOUD VOLUME,   |
| MIDDLE PITCH, | with the | MEDIUM VOLUME, |
| LOW PITCH,    | with the | SOFT VOLUME.   |

Much diversity in association is possible however. Occasions may arise, for instance, when even extremes in each principle will force themselves together for correlative application; that is to say, a sentence may be spoken on a high pitch very *softly*, or on a low pitch very *loudly*. Failure to appreciate the possibility of such contingencies arising very frequently causes a student to confound high and low pitches with loud and soft volumes. Note well that the high pitch is not of necessity loud, nor the low pitch soft. These respective terms, so far from being synonymous, sustain no analogy in any respect.

The momentary linking in speech of two distinct branches of manner cannot be bound by any set rule. I merely suggest the three most frequently recurring and certainly most natural couplings as a basis for practice, so that your control of volume may readily attain the same standard of excellence as your modulation. After having adhered somewhat rigidly at first to the associations suggested, you will then naturally take full advantage of all possible elasticity in application.

For practice purposes apply these associations to the printed addresses of such speakers as Dr. J. C. Carlile, Baptist; Dr. J. D. Jones, Congregational; Rev. W. E. Sangster, Methodist; Canon Richard Shepherd, Church of England; and the Rev. Leslie D. Weatherhead.

In connexion with these associations the only one which calls for special comment is that of the *low* pitch with the *soft* volume. When these two factors are brought together for application immediately after a period of speech when the high pitch and loud volume have been

used, the association is not merely satisfactory, but probably the best that could have existed.<sup>1</sup>

But when the low pitch is used in *ordinary calm discourse* it would seldom be wise to link it with the soft volume lest inaudibility ensue. The greater wisdom of associating the low pitch with the *loud* volume or the medium leaves no room for doubt or argument.

### Audibility of Low Pitch

Around this point there revolve in the minds of some preachers countless queries and supposed difficulties.

Students have said to me again and again: "If I use a low pitch, shall I be heard?" My reply has been "Yes—if you link it with a medium or loud volume, but if, every time you use a low pitch in ordinary speech, you immediately couple it with a quiet, soft voice, then at once you introduce a grave element of doubt as to whether you will or will not be heard."

Therefore, when the low pitch is to be used *increase the volume*, and all will be well. Bear in mind that in the principle of modulation a low pitch is still a low pitch, whether the volume with which it is linked be loud, medium, or soft. The point I wish to specially emphasize is the entire absence of any real necessity to associate the low pitch with the soft volume.

<sup>1</sup> Observe that both of these attachments of modulation with volume fall most exactly into line—in respect to the particular degrees of volume employed and the circumstances which influenced their choice—with the methods I urged upon you when I was referring to the separate and independent use of volume regardless of modulation.

Finally, on this question of audibility on the low pitch, do not lose sight of the fact that the union I have just deprecated as being undesirable, when concerned in ordinary calm discourse, is the very association which is most suitable when impressive and emotional delivery is the order of the moment. The two conditions of speech, namely, "calm discourse" and "emotional delivery," being totally opposed, the volume of sound associated with the low pitch in either case is also different: with the former kind, the low pitch should be linked with the medium or loud volume, and in the latter, the low pitch is rightly coupled with the soft volume. Audibility of the low pitch in the one case is assured by adequate volume of sound, and in the other by reason of the alert attention and stillness of the audience which have resulted from the *immediate prior use* of the high pitch and loud volume.

I can add nothing more upon this particular point: if my effort to impart instruction on the matter leaves you still unsettled in your mind as to how, when, and why loud and soft volumes are brought to bear upon high and low pitches, I must regret the circumstance and leave it, at the same time assuring you that the fault lies not in the theory but in my own failure to render lucid, in a compressed form, all that I have in my mind concerning the principles dealt with.

Do not hasten your practical efforts at simultaneous combinations of principles. Premeditate the use of one only on some particular passage in a sermon and make the trial stealthily.

### Period of Mechanical Application

I recall an occasion when you made known to me your trepidation at springing upon a community who had heard you preach for years some of the more forceful media of expression with which I began to make you familiar.

You urged that there might become apparent in your speech a degree of mechanical precision which would impart such an artificiality to your manner and an insincerity to your words as might prove both vexatious to your hearers and distasteful to yourself.

Yet beneath this reluctance to try experiments which might militate against the usefulness of your clerical labours, I knew well that there lurked a yearning to know more of the advanced phases of oratorical manner which, though you might shrink from too suddenly adopting, you would not wane in your ardour to acquire. Judge then what my pleasure was to find that your advancement to a wider field of action—a new pulpit among strange people—had, in the interim, so far freed you from restraint as to enable you to put into actual practice without prejudice many of the higher branches of oratorical manner so long held in check.

Let me tell you that had you at any middle stage in the course of your training assumed a dogged attitude of "thus far and no farther," as clerics are apt to do, you would never have assimilated those faculties of delivery which your natural speech has now absorbed to so complete a degree.



During the course of a speaker's vocal training a period of mechanical application of rule is inevitable. It must be faced, it must be gone through, there is no way round. The criticism of the ignorant, the censure of the cynic must be borne with patience. The ultimate possession is well worth the price that is paid, and the ends fully justify the means. Congratulate yourself then, as I congratulate you ; for you are now emerging from the misty and confined atmosphere of applied methods into the light and freedom of natural effect.

### **Rate of Utterance**

The next elocutionary principle I wish to touch upon is that of rate of utterance. I shall only very briefly deal with it, because I retain no very deep impression of any specific fault in your application of the principle ; I have merely held it in my mind to suggest to you that your changes in rate might be more marked than they are at present ; i.e. if you wish them to operate more potently in conjunction with other principles.

In the speech of all accredited orators it is noticeable that very distinct changes in rate of utterance accompany their varieties of pitch and volume. Indeed, even the untrained speaker will frequently vary his speed when he varies nothing else, and although I think it undesirable to advance the claims of rate of utterance to the prominence I have given to other branches, yet I am bound to acknowledge that in the sum total of rhetorical parts variety in rate is by no means a negligible quantity.

Its three common varieties are : quick, moderate, and



slow. They accompany speech more or less naturally in the following grooves—

The MODERATE RATE with ordinary delivery.

The QUICK RATE with excited or impassioned discourse.

The SLOW RATE with impressive utterance and all weighty matter.

In connexion with the first of the three I have little fault to find with your judgment, and in your application of the third you demonstrate a complete appreciation.

Referring specially to the second of the three rates, in the order set down above, you seldom had recourse to a greatly quickened rate, and in this I submit you showed a wise discretion. I have always held the view that it is far better for a speaker to acquire the habit of merely *suggesting* rapidity during passionate speech by greater intensity of manner than by very appreciably increasing the actual rate. It is true that a speaker should not be dependent upon the use of a moderate rate for the maintenance of his distinctness in enunciation; still, there is always present in rapid speech the danger of inarticulate utterance.

In view of your wishing to adopt my suggestion of making bolder changes in rate than are at present noticeable in your speech, you cannot do better than link its three varieties with those of modulation and volume in the following manner—

|               |                       |                   |
|---------------|-----------------------|-------------------|
| QUICK RATE    | with the HIGH PITCH   | and LOUD VOLUME   |
| MODERATE RATE | with the MIDDLE PITCH | and MEDIUM VOLUME |
| SLOW RATE     | with the LOW PITCH    | and SOFT VOLUME   |

You will now observe that, one by one, I have at length brought the three great principles of elocution into line for simultaneous application, and although it would be very reasonable for a student at first view to hesitate before attempting to bring this last principle of rate of utterance to bear upon his delivery in conjunction with the other two, yet there is no real difficulty in adopting the general use of variety in rate of speech, to enhance the force of the more important factors. Just as varying rates of utterance are least demanded of the public speaker, so are they most easily applied. When I say "least demanded" I assume, of course, that the speaker adopts a *moderate* rate as a general habit, disregarding the principle only so far as marked variety in degree is concerned. An actual attempt at changes in rate will at once justify my statement as to the absence of difficulty. It will be experienced, after precise effort, that the three degrees of rate accompany those of modulation in a most natural manner.

To speak at a slow rate while using a low pitch needs very little conscious prompting; the low tone of itself suggests the slow rate of speech. Similarly the high pitch encourages quite naturally a quicker rate, while the middle pitch seldom concerns itself with any rate of utterance but the medium. It is only when advantage is to be taken of possible diversity of association that any conscious effort will be felt or needed.

In passing now from this to other branches of public speaking, I take the opportunity of mentioning that upon some departments of manner I have dwelt longer than

your faults in connexion therewith justified, but I think you will appreciate my having done so. A bare criticism embodying only expressions of opinion might have left you *in statu quo*, or, if not exactly where you were, would have accomplished very little; whereas my purpose has been to throw more light upon methods with which you are already familiar and, if possible, to open up new roads for further progress and development. Of the elocutionary principles, from the consideration of which I have just passed, I specially commend to your notice all that I have set down concerning volume of sound, for in this direction you have still much ground to cover.

### **Gesture and Deportment**

The phases of your methods which I now purpose treating are gesture and pulpit deportment. It is with pleasure that I turn to them, for they constitute the most essential auxiliaries to vocal delivery. Their most useful sphere is discovered in the prompt and loyal manner in which they support and justify both moderate and extreme movements of voice.

To recommend that gestures be kept within bounds is scarcely a necessary piece of advice to a clergyman, for the general tendency leans rather in the direction of too sparing a use of gesture than otherwise. Still it does happen occasionally that the occupier of the pew is startled into attention by a preacher's excess in both arm and body movement. I remember an occasion when the preacher was so exceptionally violent with his gestures, and assumed such unusual attitudes, that many of his

listeners could not resist the humour of the spectacle, and some were compelled to cover their faces in an attempt to stifle their almost irresistible desire to laugh outright.

With yourself, it is safe to say that the good sense you possess will always serve as a sufficiently restraining influence against too elaborate a display in the application of gesture. I am of opinion that at the present moment you err in the direction of neither too much nor too little movement. For pulpit purposes the medium in your employment of gesture has become as happy as need be. If, however, you fear an unconscious development of either extreme, you have only to keep in mind this principle—*that the energy of the action should be excited in exact ratio with the intensity of the sentence to which the gesture is applied.*

When this rule is followed, not only are extremes in gesticulation avoided, but, what is equally important, there is imparted into the movement a naturalness which obscures the fact of any gesture having been made: an advantage which enables the speaker to approach that ideal in gesture which requires his movements to be “felt” by an audience rather than observed.

The principle I have set down will also drive home the significance of a sentence with a force scarcely possible of attainment in cases where the words are accompanied by gestures which do not exactly sympathize with the calmness or intensity of the utterance.

The powerful speaker cannot resist gesture; he is bound to release his nervous emotion in action of some kind or

another. It behoves him, therefore, to make a study of this natural instinct and so far to control his movements that his actions may at all times be suited to his words and the intensity of their utterance. An orator's indifference to acquiring control of gesture leads him as a rule into much too free and bold a release of nervous tension, so that there results such a ludicrous preponderance of gesture that all possible harmony in his manner as a whole is entirely destroyed. That gesture should be spontaneous all are agreed; but let the spontaneity be the ultimate outcome of serious practice, so that the movements may be natural and appropriate instead of either forced or uncurbed.

I derived much satisfaction from noticing that your gestures were less restrained than in former years; you now exhibit a freedom of movement which in no instance overweighted your speech, but, on the contrary, lent just that impetus to the vigour of your diction which compelled conviction. On the whole, your gestures do originate, as I have suggested they should, in sympathetic accord with the drift and intensity of the sentence to which they are applied. When occasion required you spread out both your arms in a broad, open manner, which never failed either to illustrate the inclusiveness of your reference, or to intensify the earnestness of your appeal.

The raising of the arm above the head may perhaps be more frequently used, particularly when there is taking place in your tones a gradual rise to some definite climax—a movement of voice, by the way, which you now

accomplish with much greater success than when previously I heard you attempt it, although it is still noticeable that the range of notes at your command for scale purposes is slightly inadequate. I also observed that ease of production is still lacking in the character of your highest note.

Gestures, such as clasping the hands at a low level in front of the body, and the extending of one or other of the arms to the right or to the left were always performed with the same grace which characterized the bolder gesture of extending both arms at once, to which I have already referred.

A gesture you appear to omit entirely from your movements is that of extending an arm immediately in front of, and at right-angles to, the body. It is surprising that this action should have escaped your attention, as it is one which always carries with it an insistence peculiar to itself. It seems to imply the words, "Listen to this"—particularly so when a pause marks the break in the sentence to which the gesture is attached.

Another movement of the arm you make too little use of is the direct downward sweep from a high to a low level in front of the body. This gesture literally pulsates with force and conviction. It infuses into the expression of the words it accompanies an atmosphere of irrefutable argument. Two kinds are embraced within this downward sweep of the arm; either the gesture terminates rigidly at the low level, or the arm is allowed to rebound and then to drop carelessly to the side. The choice of kind in spontaneous application must to a large extent be dependent

upon the "feeling" at the moment. I might suggest, however, that when there are two emphatic words near the end of a sentence, to both of which the one gesture is to lend force, the rebounding movement of the arm is preferable, inasmuch as the hand may be regulated to arrive at the low level on the first of the two emphatic words, then caused to rebound, and fall again on the second. In this way special attention is drawn to both words in the one continuous movement. On the other hand, when the sentence is shorter and carries only *one* emphatic word, then the downward sweep terminating abruptly on the emphatic word is the better of the two. This last gesture, although the simpler, is yet very commanding, authoritative, and final.

### **Pulpit Deportment**

Whatever gratification was afforded me in noticing an improvement in gesture was certainly no less than that which I experienced in remarking your equally satisfactory progress in pulpit deportment. Here again, as in so many other ways, I detected a freedom and confidence which under the restraint of your former environment you would have been incapable of displaying. You have at length in your bearing arrived at many of the easy attitudes which I so frequently suggested to you as lending themselves most suitably to certain periods in the course of most sermons.

This development in your general deportment asserted itself at no moment more prominently than when you leaned right down easily and comfortably on your pulpit



and *talked* to the people, throwing off, as it were, for the nonce, the frigid influence which too prolonged an assumption of clerical austerity is capable of producing, and substituting therefor a more familiar and less formal bearing, which is associated most naturally with a manner of speech at once kindly, persuasive, and sympathetic.

I venture to say that such an occasional "stepping down" tends to round off the sharp corners of ecclesiastical reserve (a phrase possibly less ambiguous to the lay mind than to your own). It brings the preacher into closer touch with the more heavily burdened of his hearers, and makes strenuous admonition or gentle reproof, earnest appeal or lively sympathy, more real, more helpful, more inspiring. Twice, I think, you lapsed into the attitude I have described, and the style of speech which accords so naturally with it. Nor would I have you resort more frequently to these in a brief sermon, lest familiarity robs them of their effect.

My last word in reference to your gesture and deportment is highly to approve what appears to be your invariable practice—namely, to have removed from any pulpit from which you are to preach the book-rest and other impediments to free action. Concerning this obviously wise practice comment is unnecessary. I may therefore pass on at once to the remaining impressions of your manner with which I have yet to deal; of these the PAUSE constitutes the most important.



## The Pause

This silent form of expression, when judiciously and skilfully applied, is admittedly an indispensable adjunct to oratory. To reduce to rule the natural operation of the pause in emotional speech is by no means an easy task. The more difficult does it become when attempted within the required limits of the present review. I am impelled, however, to dwell somewhat upon this particular subject because I hold so clearly in remembrance the keenness with which you endeavoured to close in upon the principle when it was broached during the course of your lessons. It was evident that you saw embraced within its scope the possible achievement of just that impressive cogency which no other rhetorical principle would so exactly supply to certain periods of your subject-matter. Your efforts to acquire sufficient confidence to introduce and control the pause, culminating as they have in no small success, must have long since, by results obtained, entirely corroborated the accurateness of your early assumption. Certainly the use you made of the pause several times during your sermon produced a deep impression on my mind. It appears, nevertheless, that you have assimilated up to the present time only the more general of the varieties. I will be more explicit after I have described to you the two pauses which are the most potent in effect.

## Pause Process (A)

First, then, I will sketch the process of that pause which ensues after the voice has risen tone by tone from

the lowest to the highest pitch (with the usual accompaniment of a gradually developing intensity of manner) to a definite *climax*. In this case the pause following the climax is maintained, while the body is held perfectly still, and then, when the pause period has elapsed, that part of the sentence or paragraph which remained unuttered when the pause intervened is spoken on the lowest pitch. Thus it will be seen that the pause divides the matter of an idea at a point between what may be termed the finish of the first part or the climax, and the commencement of the second part or the conclusion of the idea.

The essence of this pause lies in the rigid attitude of the whole frame throughout its duration; it does not admit of even the slightest movement until speech is resumed on the low pitch to which the voice has been dropped. This is the pause which you now control with admirable results. I should not omit to mention that the arm, by a slow upward movement, generally accompanies the voice to the climax. The arm is held rigid above the head during the pause and is then brought down to a low level at the moment when speech is resumed; it is then once more held rigid.

### Pause Process (B)

Now mark the distinguishing features between the pause process I have just outlined and that which I am about to describe.

Precisely in the manner already indicated the voice, intensity, and gesture make their way to the climax; the pause is entered upon; the body and upraised arm are

held rigid as before, then—and here begin the characteristic features—the arm is dropped listlessly to the side, the body turns in the pulpit from side to side, while the eyes gaze, as it were, into those of each member of the congregation; after which (and not till then) is speech resumed on the low pitch as before: this is the pause you have omitted to practise.

The points of similarity in the processes, which I will now call the lesser and the greater, lie solely in the initial stages of each.

The points of divergence present themselves immediately after the pause itself.

In the instance of the first or lesser process, when, after the pause, the arm is brought to the low level, it remains rigid a few inches from the body in accord with the motionless attitude of the whole frame; whereas, in the second or greater process after the period of suspension in voice and body has ensued, the pause, *so far as the suspension of voice is concerned*, continues throughout the remaining operation of the process, i.e. the dropping of the arm listlessly to the side, the inclination of the body from side to side, and the performance of the part allotted to the eyes. Particularly note the vital distinction, namely, that in the lesser process speech is resumed immediately the arm drops, while, in the greater, speech is not resumed until all that is above described has taken place.

### Intensity

It is desirable that I should now make a special reference to the element of intensity which plays so important

a part in both pause processes. This factor includes not only activity in volume of sound and rate of utterance, but also a suppressed infusion of nervous vigour, which permeates the spoken word, and even asserts itself perceptibly in the speaker's frame.

We rely upon intensity at first to conceal, and afterwards to remove, all traces of applied method. I say "at first to conceal" because during the period of mechanical application it offers to the student most valuable aid in covering up his admittedly conscious application of rule, which otherwise might be too evident to his hearers. After practice, however, the intensity serves to remove absolutely all possible trace of rhetorical exercises.

As has already been stated, the intensity consists of activity in volume, rate and vigour. They engage in the pause processes as follows: during the *upward* gliding of the voice in modulation to a climax, the movement as regards volume is, of course, crescendo, that in rate of utterance, a gradual quickening from very slow, while the emotion or vigour, which we call "feeling," bears upon the whole in the form of a slow and gradual release of nervous tension.

These three constituent elements of intensity are regulated, in point of their development to a pre-imagined climax in extempore speech, entirely by the compass of voice to which the speaker resorts in his vocal ascent to the said climax. For it must always be borne in mind that the modulation, i.e. the upward movement of voice, tone by tone, is the primal factor. The growing volume, quickening rate, and increasing emotion are the

surrounding and accompanying auxiliaries. They are subservient to modulation, and must consequently be actuated and drawn out in degrees which shall accord with the range of voice traversed by the speaker in his upward glide to the climax.

Speak the following excerpt from the author's miscellaneous writings, to illustrate "intensity"—

"A nation possessed of a great evangel, possessed of a gospel that enlightens the heathen and civilizes the savage, a gospel that dispels superstition and overcomes fear, a gospel that satisfies the heart's deepest longing and changes the lives of men and women, a gospel revealing the Way of salvation. A nation possessed of good news such as this can never refuse to bear the cost of sending its couriers to every race that all the world may hear it."

### Construction of Language

All that I have set down concerning the pause up to this point is intended to illustrate methods of application. I now purpose making a brief reference to the particular construction of language which may be said to lend itself most suitably to the rule.

To invent examples or to discover them in the verbatim reports of speeches or sermons presents very little difficulty to the student who possesses a grip of the theory of the pause. As a matter of fact, so far as the lesser pause-process is concerned, almost any sentence which is capable of progressive utterance will mould itself with remarkable pliability to its requirements.

### Application of Pause

EXAMPLE 22 (lesser pause process (a) described on pages 151-152). "From your conviction will spring energy, and from energy hope, and from hope fulfilment."

Annotated for lesser pause process as follows—<sup>1</sup>

|                  |                                 |                    |
|------------------|---------------------------------|--------------------|
|                  | (5) <u>hope</u>                 | Pause              |
|                  | (4) <u>hope, and from</u>       |                    |
|                  | (3) <u>and from energy</u>      |                    |
|                  | (2) <u>will spring energy,</u>  |                    |
| Commence . . . . | (1) <u>From your conviction</u> | <u>fulfilment.</u> |

Similarly may a series of clauses progressing in construction to some definite climax be treated by the lesser pause process, as in the case of the following example—

"Mirrored in the slow history, which the clock of eternity records; engraved on ice-scarred rocks; registered in the vast swellings and shrinkages of the earth's surface, whereby the valleys and ocean beds were exalted, and the mountains and hills were brought low—mirrored, engraved, registered, in one word—*revealed*—is the gradual preparation of the globe for its inhabitants." (See diagram opposite.)

<sup>1</sup> The figures and lines in this and the example following are intended to suggest pitches of voice. No. 1 represents the lowest; No. 2 the low; Nos. 3 and 4, alternative middle pitches; Nos. 5 and 6, the high and highest respectively. For fuller explanation see pp. 23-27.

Annotated for lesser pause process as follows—<sup>1</sup>  
(Commence No. 1).

in one word—*revealed*— | | |

(6) \_\_\_\_\_

registered,

(5) \_\_\_\_\_

engraved,

(4) \_\_\_\_\_

registered in the vast swellings  
and shrinkages of the earth's  
surface, whereby the valleys  
and ocean beds were ex-  
alted, and the mountains  
and hills were brought low,  
mirrored,

(3) \_\_\_\_\_

engraved on ice-scarred rocks;

(2) \_\_\_\_\_

Mirrored in the slow history, which  
the clock of eternity records;

(1) \_\_\_\_\_

pause

is the gradual  
preparation of  
the globe for  
its inhabitants.

<sup>1</sup> In some instances it may be optional whether the lesser or greater pause be applied, but in this example the final clause bears so close a grammatical relationship with the preceding clauses that the lesser pause is, on that account, alone suitable. Compare the example which follows next ("Does this apply to us?—I pray that it does not") and it will be seen that its constructive relationship is removed, in consequence of which the use of the greater pause is justifiable. Whenever the greater pause is palpably allowable the lesser may be applied in preference, if the speaker so wills; but when the lesser is clearly the more suitable it may be distinctly inaccurate to apply the greater. The greater admits of the less, but the lesser may rarely be vocally intensified into the greater.

A Question followed by a detached response calls for the application of the *greater* pause process as exemplified in the use made of it by a preacher, when in a recent sermon he spoke the sentence—

“DOES THIS APPLY TO US—I PRAY THAT IT DOES NOT.”<sup>1</sup>

The preacher's treatment of this sentence was given to me by one of my pupils, who, having acquired some insight into the uses of the pause, was able to appreciate its skilful application.

From my pupil's statement I gather that the preacher worked his whole manner up to the required pitch and intensity just prior to, and culminating with, the pertinent question, “Does this apply to us?” Then followed what I am told was a breathless pause, during which I can believe that the preacher's uplifted hand was held with statue-like rigidity, until at length it dropped carelessly to his side and he looked around him, still silent, while his eyes asked the question of every individual in the building. Then, in the deep, resonant tones characteristic of this preacher, he spoke the words—“I pray that it does not.”

Before dismissing the foregoing example of the greater pause application, consider the simplicity of the language upon the delivery of which so powerful a combination of rhetorical principles was brought to bear. Surely the least of the difficulties in the whole business emanates from the act of constructing the matter.

<sup>1</sup> Example of greater pause process described under “Pause Process (B)” on pp. 152-153.



## Forms of Construction

Of the many forms of construction lending themselves to one or other of the two kinds of pause now in question I would specially commend the following: "Cause and effect," "antithesis," "question and answer," "promise and warning," "sacrifice and reward," and the premises and deduction of a syllogism. The pause in each instance, whether lesser or greater, constitutes, as a matter of course, the dividing factor between the two parts.

## The "Simple" Pause

The other kind of pause I wish to refer to is that which for the sake of convenience I will term the "simple." It is applied for either of two purposes: in one case to allow time for words which immediately precede the pause to soak into the minds of the hearers, and in another to render emphatic some few words which are immediately to follow it.

I again turn to a volume of sermons from which I have already made selections for examples to illustrate both phases of the simple pause. First, I choose instances in which the pause would ensue for the purpose of allowing time for the hearers to comprehend fully the significance of the words *preceding* it.

### EXAMPLE 23—

"Love—which loves before there is a sign of return—which loves in the midst of unlove

. . . LOVE LIKE THIS IS IRRESISTIBLE  
 | | | when realized as a Revelation of the Heart  
 of God towards us, His offspring!"

EXAMPLE 24—

"When the half-converted man SUPPOSES  
 THAT HE HAS CONVERTED HIMSELF  
 | | | he becomes unstable, and firmness of  
 purpose dies down."

Next, I quote examples where the object of the pause would be to lend weight to the words which immediately *follow* it.

EXAMPLE 25—

"There is no happier life, no higher vocation, no  
 more inspiring office given to frail man than  
 this— | | | OF BEING COMMISSIONED  
 MESSENGERS, WATCHMEN, AND STEW-  
 ARDS OF THE LORD."

EXAMPLE 26—<sup>1</sup>

"It is an upward—a heavenward calling. As we  
 hear, we must go forward. Listen! | | | YOU

<sup>1</sup> This example would also serve to illustrate the greater pause process. The clause "Listen, you are called," would take No. 4 pitch, and "Have you grasped your vocation?" No. 5 pitch. Then the long pause would ensue, to be broken in due course by the concluding sentence spoken on either No. 2 or No. 1 pitch—the low or the lowest. (See footnotes, pp. 156 and 157.)

ARE CALLED | Have you grasped your vocation? Are you going on to its fulfilment?"

In the latter of the two uses to which the simple pause would be applied the emphasis is imparted not by stress of voice on the words following the pause, **but by the enhanced receptiveness of mind which the pause itself produces.**

When during a speaker's utterance his "pull up" for the simple pause comes suddenly and without warning, there seldom fails to obtain throughout the entire assembly this improved receptiveness of mind to which I have referred. The sudden cessation of speech or "break" during the delivery of a sentence acts as a stimulus to alert attention; it awakens curious speculation concerning what the speaker is about to say, and when one is addressing children, or hopelessly inattentive adults, it will achieve its object when all other principles or devices have failed.

I have some recollection of being informed that the sudden stopping of a loud ticking clock had awakened a sleeping person. This circumstance, though trifling, bears some likeness in respect of cause and effect to my "simple pause" theory. Happily, it does not often happen that preachers are called upon, while discoursing, to awaken sleeping persons, but should the occasion arise, if there is any power in the pulpit to cause the "miscreant" to start up and rub his eyes, it will be found in the sudden pause.

The simple pause may also be applied in a dual capacity, that is to say—a pause may ensue both *before and after* any given word, phrase, or sentence to which it is the will of the speaker to attract more than ordinary attention.

EXAMPLE 27—

“For reality we need | NOT ONLY THE FEEL-  
ING | | BUT THE FACT | behind the  
feeling.”

EXAMPLE 28

“ | HE CONQUERS | | BY HIS SURRENDER  
| —.”

As a final illustration of the uses to which the simple pause may be applied, I will mention the procedure adopted by one to whose methods I have already referred. He began—“My text will be found in the twentieth verse of the twelfth chapter of the Gospel according to St. Luke—St. Luke’s Gospel, in the twelfth chapter, at the twentieth verse.” Here a pause ensued for the purpose, no doubt, of allowing those who wished to refer to their Bibles time to do so. Then slowly—distinctly—impressively, came the words—“*Thou fool, this night thy soul shall be required of thee.*” After a short pause he turned to the people seated on the left and repeated the words—“*Thou fool, this night thy soul shall be required of thee.*” Once more he paused, and again turned in his pulpit, this time to the people seated on his right, and

then for the third time the momentous words rang out in deep, resonant, awe-inspiring tones—" *Thou fool, this night thy soul shall be required of thee.*"

Now I am not so silly as to suggest that you should necessarily repeat the words of your text three times, but I *do* want to press home to you the fact that it was the use of the simple pause which did so much to impart the penetrating influence attaching to the preacher's utterance of the words I have quoted; and, moreover, to urge upon you the desirability of making a much freer use of the principle than is your habit at present.

In the case in point the large congregation was at once captured, and it will not surprise you to learn that, throughout the sermon which followed, every eye was fixed upon the speaker's face and that, for twenty minutes or so, not a sound was heard save the speaker's voice. I say it will not surprise you to learn this, for you will justly conclude that a man who could bring himself to commence in so original, so bold, and so effective a manner, might reasonably be expected to possess oratorical ability of no mean order.

I dilate somewhat upon the simple pause, yet acknowledge that its value in pulpit manner is by no means unappreciated by you. This is evidenced in the uses you occasionally make of it; as for example, (1) between the conclusion of the hymn which precedes the sermon and the invocation; also, (2) between the invocation and the announcement of the text; and again, (3) between the announcement of your text and the commencement of your sermon.

### Duration of Pauses

In the first and third of the above instances, I think the duration of your pauses are sufficient, but in the case of the second, I do not deem your cessation of speech to be adequate. It appears to me that you somewhat fail to make allowance for the totally different conditions under which the second pause is made as compared with those which obtain in the instances of the first and third. When the first pause ensues, namely, that between the termination of a hymn and the commencement of the invocation, the people are actually awaiting the speaker's words. Silence follows of its own accord ; it has not to be created or induced by the preacher ; but in the case of the second pause, the circumstances are quite different, for, at the conclusion of the invocation a general movement takes place—hassocks have to be moved, comfortable attitudes to be assumed, pocket handkerchiefs have to become evident and disappear, intermittent coughing to become general and subside. All of which things would seem to constitute the act of settling down to a sermon, and in consequence a much longer pause is necessary than under the circumstances of either of the other instances.

In the case of the third pause, namely, that between the text and the sermon, the duration of the pause must to a large extent be determined by the simpleness or complexity of the text itself ; that is to say, adequate time must be allowed for the congregation to grasp fully the nature of the subject which is to form the basis of discourse. For a

preacher to plunge into the opening sentence of his sermon immediately the last word of his text has been uttered is not unwise only, but extremely selfish : unwise, because he begins while the thoughts of his congregation are probably still running wide of any voluntary effort to comprehend the drift of his introductory statements ; and selfish, because the entire absence of the pause, and hasty commencement, are apt to tax severely the wits of those among his hearers who, though anxious to listen and understand, find it difficult, in consequence of the preacher's great haste, mentally to catch up and keep pace with his present idea.

The element of thoughtlessness also enters into this faulty method, by reason of the preacher forgetting that while *he* has familiarized himself with the drift of his intended discourse, the subject may perhaps be quite new to his hearers. Many a preacher very worthily spends hours in the quiet of a study working out his arguments to a logical conclusion ; he then mounts a pulpit, fires away, and expects instantaneous comprehension on the part of his congregation ; it is unreasonable, it is unkind.

### Commencement of Sermons

Your own method of commencing your sermons slowly and deliberately, on the middle pitch of voice, at the moderate rate of utterance, and with the medium volume of sound, must commend itself very highly to those whose privilege it is, Sunday by Sunday, to receive your instruction and guidance.

In some instances of what I may term initial pausing, if the speaker has cause to be really in a hurry, he need only be so bold as to indicate by his manner that he is actually awaiting the silence of his audience, and it may safely be said that an average assembly of English people, upon observing this fact, will speedily become settled and attentive. Whether or not they remain so lies solely with the speaker himself. Certain it is that in pulpit delivery the early or initial pauses, as I have called them, are of paramount importance. They occupy altogether but a few seconds of the time allotted to the sermon, and yet their judicious use will influence, if not determine, the degree of success which attends the delivery of the entire discourse.

The preacher who ignores them defeats his own ends, for he misses the opportunities of gripping his hearers' attention at the outset, and in consequence renders his subsequent efforts to attract much more difficult than need be.

In concluding my remarks upon this subject, permit me to make one more reference to the general application of the ordinary simple pause as distinguished from the initial or early pauses upon which I have just now particularly dwelt.

I desire to impress upon you the unwisdom of allowing yourself to be deterred from cultivating its use generally by supposing that too great an encroachment of time will inevitably result. Reflect upon the fact that a pause lasting ten seconds is by no means a short one. Determine this in private by extemporizing a statement while holding



a watch in the hand ; suddenly pause in the middle of a sentence and observe the second hand while it passes over a section of the dial indicating the lapse of ten seconds, and then immediately finish the broken sentence. By this simple device you will become more familiar with the sensation of pausing and at the same time satisfy yourself that a cessation of speech lasting the period of time named is not insignificant. Moreover, this experience will serve to remind you that as many as six distinct pauses, each capable of securing to the congregation one or other of many advantages, need occupy no more than the period of a single minute.

I esteem the greatest compliment ever paid me to be that which was conveyed in the words of a learned counsel of fifty years' public practice, when he remarked that I had held my audience in rigid suspension during a pause of forty-five seconds. I remembered the pause alluded to, and although it was one which followed an immensely forceful climax, it can only be described, if it lasted for so long a time, as one of a duration seldom needed and rarely justified. Nevertheless there are occasions in vocal delivery when a much longer pause than ten seconds may not only be justifiable, but even necessary.

### The Influence of the Pause

The use of the greater pause process, for instance, will frequently include a cessation of speech lasting from *fifteen to twenty seconds* ; and further, in circumstances when a speaker is discoursing upon a topic which stirs his

emotions very deeply, and by which, in consequence—aided by the force of his increasing vehemence and passion—he so attracts the attention of his hearers that they appear to imbibe every word he utters, and to hang upon his lips with breathless absorption—in such circumstances as these, and at a moment when the tension of both speaker and audience seems to be strained to the highest pitch, if, *then*, the speaker be intuitively impelled to pause suddenly—leaving some concluding sentences yet to be uttered—he will find himself capable of holding the entire assembly silent and motionless for an incredible period of time. And when after the pause, he breaks the spell by relaxing the rigidity of his deportment and resuming speech, he will be conscious of an audible sigh arising from his audience, as the natural outcome of released tension.

Think not that I speak of things fanciful and impossible of realization. The practised elocutionist, be he orator, preacher, reciter or actor, knows well what it is to “feel” the silence of his audience. He is well acquainted with that almost irresistible attraction belonging to progressive emotional utterance, whereby he so draws in and maintains the concentration of his hearers that many among them are seen to bend forward in their seats towards him with eager eyes and anxious mien, dead to all else but the preacher’s words. He is familiar with the sensation of stillness; he expects it, and knows he will get it, whatever the length of his pause may be; and, as I have stated above, when he releases his “grip” he is not surprised if a sigh unmistakably reaches his ear.

Not all these things are new to you—many of them your own experience can endorse—and those that remain still beyond your control you will not discredit on that account, but will attempt to acquire. Permit me to add, though the statement be immodest, that elocutionary principles and methods of application have yielded to me—so far as lies in my power to use them—all these controlling forces, and indeed many more, such as those which make for tears, and those which make for laughter, those which excite indignation, and those which persuade accordance.

To the unsympathetic this egotism might be startling, but to you it will appeal as reasonable only, for you know that I do not claim special ability but only general command of precepts which readily offer their aid to all who court their assistance.

I hold no exclusive possession, the art is not mine alone, but yours, and not yours only, but *his* whose patience bears the strain of long and strenuous effort.

### Delivery of the Ascription

Approaching now the conclusion of this task I will attempt a word concerning your delivery of the “ascription of praise.”

The final sentence in your peroration had been spoken, whereupon you did not plunge immediately into the enunciation of the ascription, as so many of your confrères are in the habit of doing, but, on the contrary, you waited until all had risen and silence once more prevailed.

It was then that you spoke with much earnestness and commendable slowness the sentence, "And now to God the Father, God the Son, and God the Holy Ghost; Three Persons and one God——" These words, spoken as they were by you, gave the lead and a gentle stimulus to a real act of worship, and when the words "——be ascribed, as is most justly due, all might, majesty, dominion, and power, now and for evermore," fell reverently, yet boldly and audibly from your lips, it was probable that all present silently and devotionally acquiesced until the moment arrived when their united "Amen" set their seal volubly to the truth and sincerity of both word and deed.

So stately an ascription as that which I have quoted when uttered from the heart of a preacher urges—nay, enforces—the completeness of surrender, and even seems for the moment to bring within the sphere of human comprehension some small perception of the illimitableness of God's omnipotence.

The enthusiasm of an earnest speaker is always infectious: it attracts, it magnetizes, it co-ordinates the sympathies of preacher and people; and if I had never heard you deliver any words other than those of the ascription I would even then have claimed for you the possession of an enthusiasm which not only marks you as one who deeply feels the responsibility of his mission, but also as one who is bound by innate promptings to force home to the indifferent and the sceptic the reality of those truths in which you yourself so implicitly believe.

### **Pulpit Methods Criticized**

If you think I unduly labour comment upon this final impression of your delivery, it will probably be due to the fact that you do not have very frequent opportunities of noting the extraordinary methods of some of your clerical brethren, and the indifferent ways of the majority. Were it otherwise, you would observe that it is usual for the preacher to commence the ascription quite suddenly, well-nigh before the last syllable of his sermon has left his lips. Sometimes it happens that the transition from the one to the other is so unexpected, and the words are so rapidly spoken, that ere many of the people have realized that the sermon is over, and certainly before all have risen, the sentence is three parts, if not entirely, completed.

Moreover, in addition to this startling rapidity of utterance, I have sometimes heard the words themselves spoken in so perfunctory a manner that it has seemed to me as if the speaker was no more ascribing things to God in point of reality than I am at the moment that I write these words. This unhappy treatment of solemn thoughts clothed in stately language is not inconsistently followed up in some cases by an equally unseemly hasty retreat, not to say precipitous bolt, down the pulpit stairs. All these and other defects in pulpit methods not merely border dangerously upon the ludicrous, but they tend to reduce to zero the refining activity of the sublimest thought and the uplifting influence of the most inspiring language.

Your own method of descending the pulpit stairs slowly and with dignity appeals very strongly to my sense of the fitness of things. So also, when, previous to the sermon, you pass from the reading desk to the pulpit, do your slow gait, gentle and grave demeanour, harmonize most suitably with the moment and the occasion.

### Conclusion

And now, my dear sir, I must say farewell. In all your efforts to develop such powers of speech which shall enable you to deliver your message right worthily I wish you God-speed. It is not without reluctance that I turn my thoughts to concluding words, but I must do so, as my interests are vested in many speakers, and other work presses for time. The performance of this task, unknown to you, and self-imposed, has occupied very many hours in thought and labour, but it has been fraught with great pleasure. I lay down my pen with feelings of regret strangely mingling with the satisfaction I derive at the accomplishment of the work.

I have not been unmindful of my responsibility, and in consequence I have endeavoured to say nothing which might falsely describe your actual position in respect of ability possessed in any department of vocal delivery. It has been my effort to indicate as lucidly as possible the means by which your existing faults may be remedied, and a higher standard of efficiency attained ; at the same time, it has been my care not to discourage you by over-weighted or intemperate condemnation of any faulty methods of which you are guilty, and concerning which

few, if any, have escaped my criticism. It may be a longer period than two years ere it again chances that I hear you preach, but I shall look forward to an opportunity presenting itself on some Sunday in a future year when I may satisfy myself that you continue to progress, more particularly in those advanced principles to which I have specially directed your attention.

Do not hurriedly contemplate my precepts, nor unduly hasten your efforts to apply them. Proceed slowly and with caution. Check the growth of mannerisms, yet preserve individuality. Weigh in secret even the most insignificant remark which may fall from the lips of any who venture upon a reference to your delivery, and be assured of this : *that it is only inadequate proficiency in application of principle which renders probable detection of rule, and that efficiency in principle means naturalness in manner.* Good-bye!

---

“TO MR. CHARLES SEYMOUR,

“401 STRAND, LONDON, W.C.2.

“DEAR SIR,—Thank you for your thoughtful and exhaustive criticism, and the instructive matter it embodies. I have read with great satisfaction your approval of certain developments, based on your teachings and carrying them into completer fruition. I have read also with much appreciation and with unreserved assent (for I know my deficiencies, and how much more I must assimilate) your remarks on pause, volume, etc. You

have given me just the line on which to renew my efforts, and on which to consolidate my endeavours.

“I am at one with your desire that its advantages should extend beyond the individual who is mainly and immediately benefited ; but I fear I cannot consent to its publication except under the guise of an ‘open letter’ to an unknown, with every trace of myself excluded.

“If you will not think it an impertinence, I should like to congratulate you on the lucidity of your style, and the careful construction of your sentences. English is as beautiful to write as it is difficult. You appear to me to have overcome many of the difficulties, and to have achieved an unusual measure of success in the cultivation of a sound, a clear, and a well-balanced ‘style.’

“However, I must hasten to express again my accumulating sense of unspeakable gratitude to you for what you have done for my greater usefulness to my Master and His cause.”

“Yours very sincerely,”

. . . . .







FIG. 14. "Now mark what I say next."



FIG. 15. "This is the rock upon which we must build."

## CHAPTER XVII

### HOW TO ACQUIRE A GOOD MANNER OF DELIVERY

A SIMPLE way to improve one's manner of delivery is first to examine a speech by an accredited public speaker (preferably of the heavier style of oratory) and then declaim it vigorously again and again, imparting to the utterance such emphasis as the matter may from time to time suggest.

A more particular process of advancement in the acquisition of a good style of delivery may be stated as follows. Study individual elocutionary rules as treated in textbooks on the subject. Mark out those portions of a suitable speech which seem to lend themselves to the application of each individual rule studied. Then declaim the speech, applying the rules to the various portions marked for that purpose.

When an acquired or improved manner of delivery comes to be applied to one's own language (extemporized or premeditated) the experiment will prove difficult only at first: the work required of the mind is not abnormal.

Matter and manner are natural partners, the subconscious part of our intelligence being actively employed in public speech.

The student develops powers of mind already latently possessed, powers whereby he is enabled to express his ideas with verbal fluency and at the same time to do so in an effective and appropriate manner.

The following passages are from one of Edmund Burke's most famous orations. They are intended for the particular application of certain elocutionary principles which I have indicated and explained.

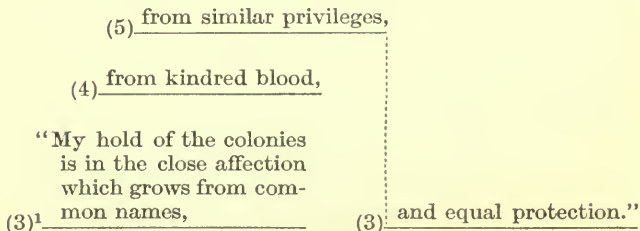
XVIII "ON CONCILIATING THE COLONIES."—

*Edmund Burke.*

(Annotated for Elocutionary Practice.)

EXAMPLE 29. "My hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection."

The Clause-scale principle can be applied to the delivery of the above passage, the voice rising from a lower middle level to a high pitch<sup>1</sup> and then falling again to the lower middle. Clause-scales usually involve an implied or actually repeated word or phrase as an introduction to each of the clauses of which the scale may consist.



<sup>1</sup> The terms "level" and "pitch" are used synonymously. The numerical figures in the above and following diagrams are intended to represent relative levels or pitches of voice. No. 1 stands for the lowest; No. 2 the low; No. 3 the lower middle; No. 4 the upper middle; No. 5 the high and No. 6 the highest.

EXAMPLE 30. "These are ties which, though light as air, yet are as strong as the links of iron."

In this sentence there is a broad contrast suggested. This can best be brought out in the voice by the employment of the Extreme-tone Principle.

"These are ties which,  
though light as air,

(No. 5 pitch)

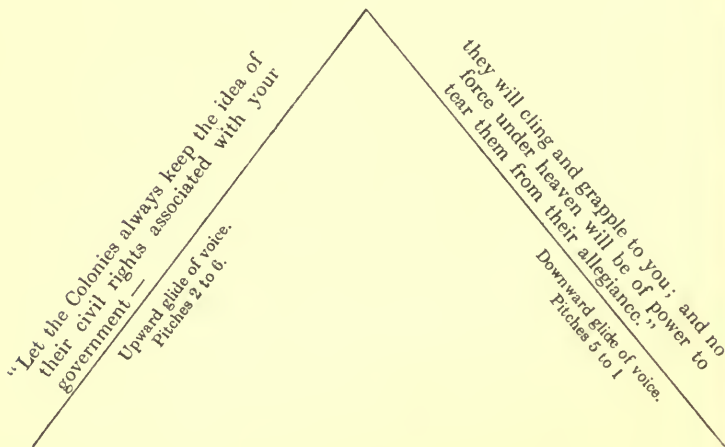
yet are as strong as the links  
of iron."

(No. 2 pitch)

Extremes in Tones can be either Nos. 6 and 1, i.e. highest to lowest, or Nos. 5 and 2. It does not follow, however, that the speaker need necessarily commence the application of the Principle of Extreme Tones on a high pitch first. It is usual to do so, however, in the absence of any reason for doing otherwise, such reason, for example, as a passage which commences with a sad or otherwise impressive thought.

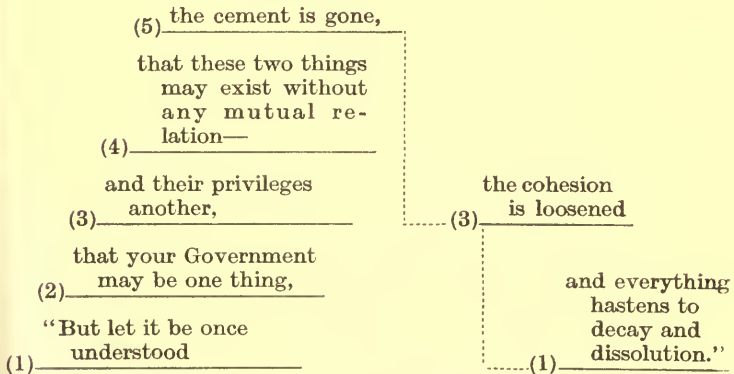
EXAMPLE 31. "Let the Colonies always keep the idea of their civil rights associated with your government—they will cling and grapple to you; and no force under heaven will be of power to tear them from their allegiance."

The above statement of the cause and effects should be rendered as a word scale. Commencing on a low note, the voice glides upward to the climax "government" and then takes a gradual downward movement to the end of the passage.



EXAMPLE 32. "But let it be once understood that your Government may be one thing, and their privileges another, that these two things may exist without any mutual relation—the cement is gone, the cohesion is loosened and everything hastens to decay and dissolution."

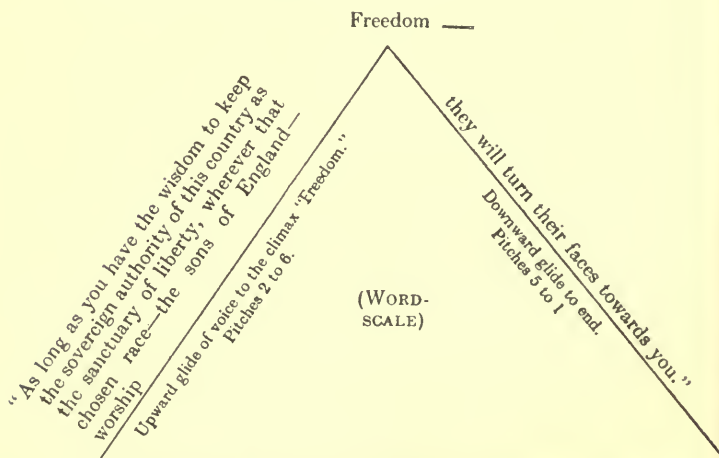
It will be noticed that the words "let it be once understood" are introductory in an implied sense to clauses which immediately follow. For this reason the passage lends itself to the application of the Clause-scale principle.



In the above instance the clauses which carry the voice up, as well as those which bring it down, possess respectively implied or repeated words. It is not essential that this condition should obtain as an absolute rule.

EXAMPLE 33. "As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, wherever that chosen race—the sons of England—worship Freedom, they will turn their faces towards you."

This passage serves very well as an illustration of a Word-scale, as distinct from a Clause-scale. The example consists of one sentence conveying a progressive idea. In such instances the voice rises gradually and evenly to a climax and then glides downward to a finish.



A comparison can now be made between Clause- and Word-scales. It will be seen that whereas Clause-scales rise and fall step by step, Word-scales rise and fall with a gliding movement of voice.



EXAMPLE 34. "The more they multiply, the more friends will you have; the more ardently they love liberty, the more perfect will be their obedience."

The Extreme-tone principle can be applied to the delivery of the foregoing passage with the expected result that the two ideas of which it consists (each involving a cause and an effect) will be presented with a vividness and strength which would be wholly lacking if the passage were not so modulated.

"The more they  
multiply,  
\_\_\_\_\_  
(High pitch)

the more ardently  
they love liberty  
\_\_\_\_\_  
(High pitch)

the more friends  
will you have;  
\_\_\_\_\_  
(Low pitch)

the more perfect  
will be their  
obedience."  
\_\_\_\_\_  
(Low pitch)

A reason why it is normally correct to commence an Extreme-tone example on a high pitch may be stated as follows. A sudden movement of voice from a low level to a high one is apt to be startling to an audience, while, on the other hand, a movement from a high to a low may be very impressive. This point can be better appreciated in practice than in theory.

EXAMPLE 35. "Slavery they can have anywhere.  
It is a weed that grows in every soil."

These words would be spoken on the monotone, the voice being sustained on the middle pitch.

In vigorous delivery, when the voice is being well modulated, an occasional period of speech upon a dead level of voice (monotone) is very effective.

To be spoken on a monotone { "Slavery they can have any-  
(Middle pitch). where. It is a weed that  
grows in every soil."

EXAMPLE 36. "But, until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you. This is the commodity of price of which you have the monopoly. This is the true act of navigation, which binds to you the commerce of the colonies; and, through them, secures to you the wealth of the world."

(6) — but you. —

|                                       |                                      |
|---------------------------------------|--------------------------------------|
| freedom they<br>can have<br>from none | This is the<br>commodity<br>of price |
| (5) —                                 | (5) —                                |

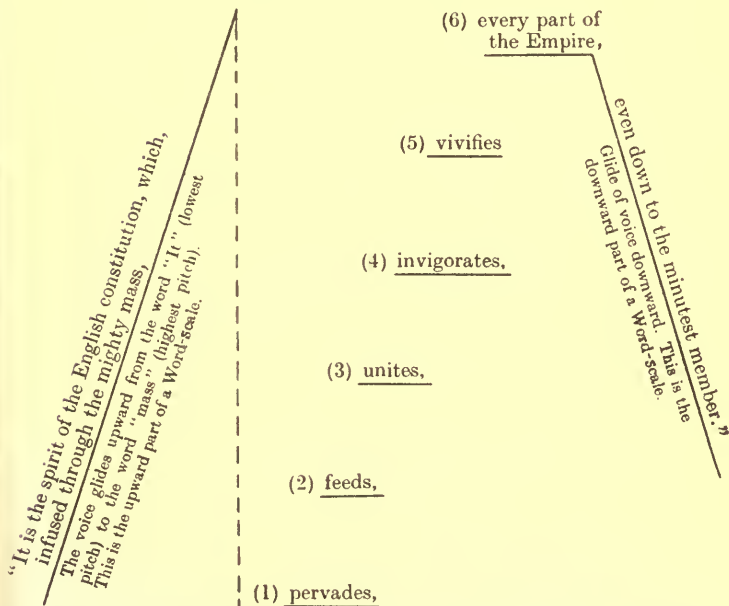
|                                 |                                       |
|---------------------------------|---------------------------------------|
| and your<br>natural<br>dignity, | of which you<br>have the<br>monopoly. |
| (4) —                           | (4) —                                 |

|                                                                             |                                             |
|-----------------------------------------------------------------------------|---------------------------------------------|
| But, until you<br>become lost<br>to all feeling<br>of your true<br>interest | This is the true<br>act of navi-<br>gation, |
| (3) —                                                                       | (3) —                                       |

|                      |                                                             |
|----------------------|-------------------------------------------------------------|
| (A CLAUSE-<br>SCALE) | which binds to<br>you the com-<br>merce of the<br>colonies; |
| (2) . . . . .        | (2) —                                                       |

|               |                                                                          |
|---------------|--------------------------------------------------------------------------|
| (1) . . . . . | and, through<br>them, se-<br>cures to you<br>the wealth<br>of the world. |
|               | (1) —                                                                    |

EXAMPLE 37. "It is the spirit of the English constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the Empire, even down to the minutest member."



Sometimes the construction of a passage treated as a scale supplies matter in one direction of voice movement only—the upward or the downward.

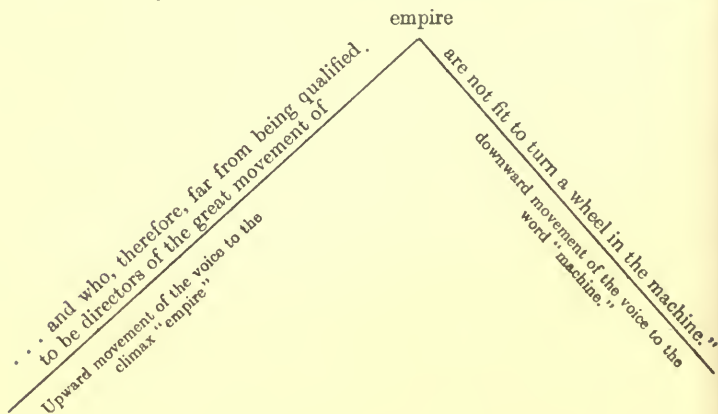
The above illustration shows the application of a Word-scale in part, and then a combined Clause- and Word-scale.

The middle section of the diagram represents the upward or rising part of a Clause-scale. Each clause commences, in an understood sense, with the same words viz. "It is the spirit, etc."

EXAMPLE 38. "All this, I know well enough, will sound wild and chimerical to the profane herd of those vulgar and mechanical politicians who have no place among us; a sort of people who think that nothing exists but what is gross and material, and who, therefore, far from being qualified to be directors of the great movement of empire are not fit to turn a wheel in the machine."

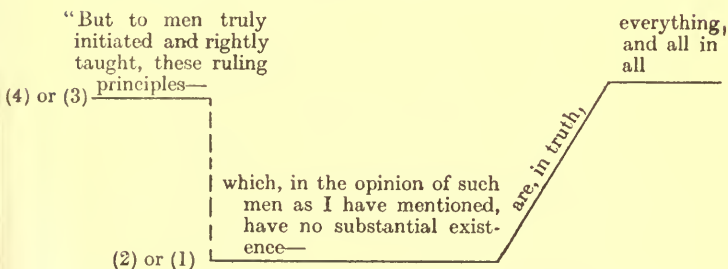
The foregoing passage might be spoken on a monotone until the conclusion is reached, and this should be treated as a Word-scale commencing with the words "and who, therefore."

To be  
spoken  
on a  
monotone { "All this, I know well enough, will sound wild  
and chimerical to the profane herd of those  
vulgar and mechanical politicians who have  
no place among us; a sort of people who  
think that nothing exists but what is gross  
and material,



EXAMPLE 39. "But to men truly initiated and rightly taught, these ruling principles—which, in the opinion of such men as I have mentioned, have no substantial existence—are, in truth, everything, and all in all."

Clauses of the nature of parentheses are spoken either above or below the level of voice which the speaker happens to be using at the moment when he inserts such clauses. A useful rule to govern the utterance of parentheses may be that a short or an insignificant interpolation shall take a slightly higher note than the level being employed at the moment of its insertion, while a longer, or an impressive parenthesis, takes a lower level.



Note that in general utterance when emphasis is to be given to any particular word or phrase, in order to bring out the meaning intended, the voice naturally rises for the purpose: when, however, a clause or sentence is to be rendered in an impressive manner as well as emphasized then the voice may descend to a lower level for the purpose, as in the above instance, though this example is not a good one to illustrate the point raised.

EXAMPLE 40. "Magnanimity in politics is not seldom the truest wisdom: a great empire, and little minds, go ill together."

This sentence should be spoken on a middle pitch of the voice. Considerable fullness of tone should be imparted to the words "a great empire," while emphasis of a thinner and more pointed kind should be given to the words "little minds."

Middle pitch { "Magnanimity in politics is not seldom the  
No. 3. { truest wisdom: a great empire, | and *little*  
          { *minds*, go ill together."

If the speaker pause after the word "empire" in the above example the passage is rendered more effective.

EXAMPLE 41. "We ought to elevate our thoughts to the greatness of that trust to which the order of Providence has called us."

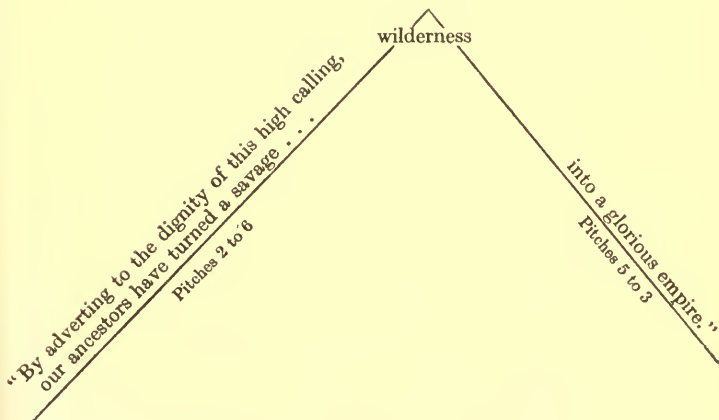
This sentence might be spoken on a dead-level of voice, one pitch higher than the sentence which has preceded it.

Middle pitch { "We ought to elevate our minds to the great-  
No. 4.<sup>1</sup> { ness of that trust to which the order of  
          { Providence has called us."

<sup>1</sup> The pitches of voice which the present writer designates as Nos. 3 and 4 are both intended to represent middle pitches, No. 3 being the upper middle and No. 4 the lower middle.

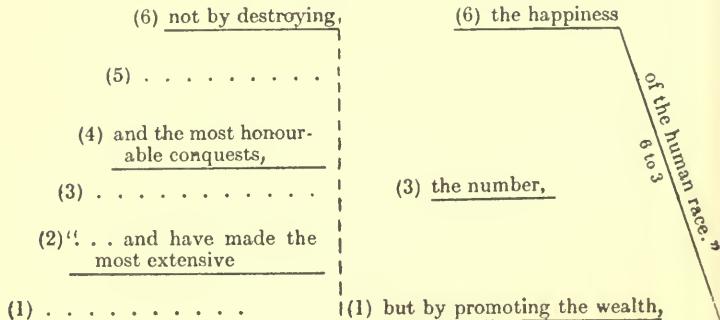
EXAMPLE 42. "By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire."

The above sentence being a progressive one, it should be spoken as a Word-scale, the climax being reached on the word "wilderness."



EXAMPLE 43. “. . . . . and have made the most extensive and the most honourable conquests, not by destroying, but by promoting the wealth, the number, the happiness of the human race.”—*Edmund Burke, on “Conciliating the Colonies.”*

There are two elocutionary principles involved in the correct delivery of this final passage, namely the Clause-scale and Extreme Tones. The latter is contained within the former, the “not” clause being spoken on a high pitch of voice and the first of the “but” clauses on a low one.





## CHAPTER XVIII

### CONFIDENCE AND THE OVERCOMING OF NERVOUSNESS BY INFLUENCING OR CONTROLLING MENTAL ATTITUDE

It is not conditions outside ourselves which directly disturb the mind's tranquillity but rather our mental attitude towards those conditions.

Whether the act of meditating upon some future task to be performed has the effect of plunging a person into a state of despair or of inducing immediate happiness and an anticipation of future pleasure depends entirely upon mental attitude.

We are thinking of such tasks, or engagements, as carrying through successfully an important business interview; undertaking greater responsibilities; speaking in court, at a council meeting or at a ceremonial; proposing a toast at a banquet; or making a speech from a public platform.

If the performance of any task similar to one of these be approached with dread or even extreme fear, as might be the case with a sufferer from nervousness, the muscles of the brain tend to contract, the mind's normal functioning is impeded, confusion of ideas may follow and a very distressing experience is likely to ensue.

But if, on the other hand, such duties fall to the lot of one who is completely indifferent to the criticism of others—one who is not dominated by a false impression

of inferiority—the mind's machinery of such a one tends to work smoothly, thinking logically is practicable, and the task may be fulfilled with satisfaction.

The existence of belief in oneself to do anything successfully is in itself a potential factor which contributes largely to the prospect of accomplishment.

The self-confident man may be able to "get through" his important task and produce the impression of doing so quite creditably even though he knows perfectly well he possessed only average qualification to deal with the matter he had taken in hand. Such a case would be an example of a man who "can" because he *thinks* he can.

Certainly it is true that consciousness of possessing requisite knowledge of such matters as pertain to the duties required of us, and also a certain amount of skill in turning that knowledge to account, may, in some cases, be sufficient to impart adequate confidence to carry through the performance of the task successfully. Unhappily, however, we all know cases of very able men and women having expert knowledge of the matter with which they are asked to deal but who nevertheless suffer acutely from nervousness when called upon to employ their ability or impart their knowledge under any unusual or conspicuous conditions.

Therefore, the nervous apprehension or the composure experienced, as the case may be, is, primarily, the outcome of self-distrust or self-confidence quite apart from the possession or otherwise of any special qualification to perform the tasks undertaken. And self-distrust or its opposite, self-confidence, develops in variable degrees

out of our mental attitude towards particular duties or towards the conditions under which we imagine those duties may have to be performed.

If, then, we can start out on definite lines to develop the strength of will to direct or regulate our attitude of mind, we shall acquire such control as will enable us to attune our mind's contemplation of a task to an unanxious and even tranquil approach towards its performance.

Further than this, we shall undermine, and possibly destroy, a basic cause of that form of nervousness which we are attacking: nervousness which obstructs and hinders our way in specific instances, such as where the immediate demand is either to conduct ourselves in some official capacity under the gaze of others with apparent *sang froid*, or to express ideas publicly with composure.

This basic cause of nervousness then, namely a fixed negative mental attitude, being completely changed, or if not changed at least weakened, the effect will instantly become manifest; for the mind in its natural endeavour to function, upon finding itself unhampered by the tenseness of a nervous condition, will be enabled to think clearly. It will be able to give its owner the very best of which it happens to be capable and to respond loyally to his every reasonable demand.

We may remark parenthetically that there are circumstances in which the total absence of nervousness would not be a desirable condition, as, for instance, in some forms of public speaking when the presence of a degree of nervousness imparts to the spoken word a needed

touch of sincerity. But in every case and in every circumstance it is desirable and, indeed, imperative that nervousness should not interfere with the working of the mind.

The unpleasant fact, however, that nervousness can and does so seriously interfere with the mind under certain conditions is sufficient reason why it must be mastered and controlled.

Thus, it follows that the success attainable in the carrying out of duties under what we may term abnormal or conspicuous conditions will be measured by our ability to give a right mental direction or guidance to our initial and subsequent contemplation of impending tasks or duties with a view to stimulating a growing confidence in our ability to perform them.

We must so influence our mind's attitude towards the oncoming responsibilities or tasks as to include *the projecting of a vivid mental picture of ourself actually performing the task with equanimity, which projected image will, and must, by reflex action, lend its influence to the business of inspiring us with confidence instead of mistrust.*

Familiarity with the act of producing at will the right initial and subsequent mental attitude towards present or future tasks, circumstances and conditions will enable us to proceed to the acquirement of such control over nervousness that, instead of dreading the immediate task or oncoming event, we shall perform or await it with complacency and even pleasure.

The overcoming forces are within us. Our success will not depend upon outside conditions.

The fault, dear Brutus, is not in our stars,  
But in ourselves, that we are underlings.

—*Shakespeare.*

We must pull ourselves together. We must talk both sternly and confidently to ourselves. We must crush by emphatic denial all those suggestions of imminent failure which are consistently whispered to the weaker or lower part of our intellect. We must as persistently affirm our certainty of success, remembering that the subconscious mind is as acutely sensitive to self-suggestion for good as for ill and it is the subconscious mind which controls the mechanism of thought by which the vividly imagined picture of ourselves succeeding at any task or employment is changed in due course into a concrete reality.

Everything that is, was first a thought. We must hold in our mind the thought of ourselves thoroughly enjoying the act of carrying through the specific task or permanent work that we have often wished to undertake but have always avoided. Do this many times a day. Also, when about to sleep we should visualize the happy conditions we desire to become real.

Or we must project the mental picture of ourselves definitely and confidently engaging in some higher or more responsible service to our fellow men than we have been accustomed to render—higher service, it may be, which an unexpected opportunity invites us to take up, and in which we long to engage, but from which, by reason of nervous dread, we have hitherto reluctantly shrunk.

In these ways mental attitude towards tasks and duties, circumstances and conditions will be influenced so

favourably that the WILL to translate mere thought or vivid picture into solid reality is bound to be greatly strengthened. So much so that in future, when opportunities occur to procure advancement in life—and by that we mean to undertake wider and more responsible service—we shall fearlessly grasp them, and respond to the call with confidence.

For the moment, then, we have established a starting point in the mastery over nervousness by means of ability to create at will a happy and confident mental attitude—one that is capable of sustaining continuously a growing belief in ourselves that will overcome the habit of nervousness, and enable us to realize the success required of us, and for which we earnestly strive.

Our doubts are traitors, and make us lose the good we oft might win by fearing to attempt.—*Measure for Measure*, Act i. Sc. 1.

## CHAPTER XIX

### SELECTED PASSAGES FROM THE BIBLE FOR PRACTICAL APPLICATION

|                                                                  | PAGE |
|------------------------------------------------------------------|------|
| xix. Modulation—Genesis iii (1-22) . . . . .                     | 196  |
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THE selections following are to be used as exercises for the separate as well as for the combined application of the principles of Modulation, Volume of Sound, and Rate of Utterance. The student is advised thoroughly to master the application of each principle separately before attempting the simultaneous use of any two, or of all three.

Too much importance cannot be attached to the fact that *one principle only* applied in a graceful and natural manner will lend much more effectiveness to speech than a nervous application of two or three. On the other hand, assiduous effort to master the separate use of the three principles as advised will gradually develop a natural faculty for their employment in a *combined* form. This faculty will embrace such spontaneity in action that mental concentration upon the thought being expressed will in no way be disturbed.

For speedy reference to the most frequently recurring associations of degrees in each of the three principles concerned the tables which appear on pages 92 and 143 are here reprinted.

| MODULATION | VOLUME   |        | RATE     |          |
|------------|----------|--------|----------|----------|
| High       | with the | Loud   | with the | Quick    |
| Middle     | with the | Medium | with the | Moderate |
| Low        | with the | Soft   | with the | Slow     |

### Selections from the Bible

#### XIX. GENESIS III 1-22.

MODULATION,  
VOL. AND  
RATE

|                                                                                                                                                           |   |                                                                       |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|---|-----------------------------------------------------------------------|
| Now the serpent was more subtil than any<br>beast of the field which the Lord God<br>had made.                                                            | } | <i>Middle<br/>pitch,<br/>Medium<br/>volume,<br/>Moderate<br/>rate</i> |
| And he said unto the woman, Yea, hath God<br>said, Ye shall not eat of every tree of<br>the garden?                                                       |   |                                                                       |
| And the woman said unto the serpent,<br>We may eat of the fruit of the trees of the<br>garden:                                                            | } | <i>Mid. or<br/>High p.,<br/>Q.r., M.v.</i>                            |
| But of the fruit of the tree which is in the<br>midst of the garden, God hath said,<br>Ye shall not eat of it, neither shall ye touch<br>it, lest ye die. |   | <i>Idem</i>                                                           |



- And the serpent said unto the woman,  
Ye shall not surely die;  
For God doth know that in the day ye eat  
thereof, then your eyes shall be opened,  
and ye shall be as gods, knowing good  
and evil. } MOD., VOL.  
AND RATE  
*Low pitch,*  
*Soft vol.,*  
*Slow rate*
- And when the woman saw that the tree was  
good for food, and that it was pleasant  
to the eyes, and a tree to be desired to  
make one wise, she took of the fruit  
thereof, and did eat, and gave also unto  
her husband with her; and he did eat. } *Middle or*  
*High p.,*  
*Medium*  
*volume,*  
*Moderate*  
*rate*
- And the eyes of them both were opened,  
and they knew that they were naked;  
and they sewed fig leaves together, and  
made themselves aprons. } *High p.,*  
*Soft vol.,*  
*Quick rate*
- And they heard the voice of the Lord God  
walking in the garden in the cool of  
the day: } *Monotone*
- And Adam and his wife hid themselves from  
the presence of the Lord God amongst  
the trees of the garden. } *Low pitch,*  
*Soft vol.,*  
*Quick rate*
- And the Lord God called unto Adam, and  
said unto him,  
Where art thou? } *H.p., Q.r.,*  
*Loud vol.*
- And he said, I heard thy voice in the garden,  
and I was afraid, because I was naked;  
And I hid myself. } *Mid. pitch*  
*Med. vol.*  
*Mod. rate*

|                                                                                                                                            |                                                                     |                                                           |
|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|-----------------------------------------------------------|
| And he said, Who told thee that thou wast naked?                                                                                           | } MOD., VOL.<br>AND. RATE                                           |                                                           |
| Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?                                                         |                                                                     | <i>Low pitch</i><br><i>Soft. vol.</i><br><i>Slow rate</i> |
| And the man said, The woman whom thou gavest to be with me,                                                                                | } <i>Mid. pitch</i><br><i>Med. vol.</i>                             |                                                           |
| She gave me of the tree, and I did eat.                                                                                                    |                                                                     | <i>Mod. rate</i>                                          |
| And the Lord God said unto the woman, What is this that thou hast done?                                                                    | } <i>H.p., Q.r.,</i><br><i>Loud vol.</i>                            |                                                           |
| And the woman said, The serpent beguiled me, and I did eat.                                                                                |                                                                     | <i>M.p., M.v.</i><br><i>Mod. rate</i>                     |
| And the Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; | } <i>Low p.,</i><br><i>Loud vol.</i><br><i>Quick</i><br><i>rate</i> |                                                           |
| Upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life:                                                            |                                                                     |                                                           |
| And I will put enmity between thee and the woman, and between thy seed and her seed;                                                       |                                                                     |                                                           |
| It shall bruise thy head, and thou shalt bruise his heel.                                                                                  |                                                                     |                                                           |
| Unto the woman He said, I will greatly multiply thy sorrow and thy conception;                                                             |                                                                     | <i>Monotone</i><br><i>Soft vol.</i><br><i>Slow rate</i>   |
| In sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.                            |                                                                     |                                                           |

|                                                                                                                                                                                     |                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| And unto Adam he said, Because thou hast<br>hearkened unto the voice of thy wife,<br>and hast eaten of the tree, of which I<br>commanded thee, saying, Thou shalt not<br>eat of it: | } MOD., VOL.<br>AND RATE<br><br><i>Mono-<br/>tone,<br/>Loud<br/>volume,<br/>Quick<br/>rate</i> |
| Cursed is the ground for thy sake; in sorrow<br>shalt thou eat of it all the days of thy<br>life;                                                                                   |                                                                                                |
| Thorns also and thistles shall it bring forth<br>to thee;                                                                                                                           |                                                                                                |
| And thou shalt eat the herb of the field;<br>In the sweat of thy face shalt thou eat<br>bread, till thou return unto the ground;                                                    |                                                                                                |
| For out of it wast thou taken:<br>For dust thou art, and unto dust shalt thou<br>return.                                                                                            | } <i>Monotone,<br/>Soft vol.,<br/>Slow rate</i>                                                |
| And Adam called his wife's name Eve;<br>Because she was the mother of all living.<br>Unto Adam also and to his wife did the<br>Lord God make coats of skins, and<br>clothed them.   |                                                                                                |
| And the Lord God said, Behold, the man<br>is become as one of us, to know good<br>and evil:                                                                                         | } <i>Middle<br/>pitch,<br/>Med. vol.<br/>Mod. rate</i>                                         |

XX. PSALM xciv 9-11

|                                             |                             |
|---------------------------------------------|-----------------------------|
| He that planted the ear, shall he not hear? | VOLUME<br><i>Me. to L'd</i> |
| He that formed the eye, shall he not see?   | <i>Me. to L'd</i>           |

|                                                                                                                                                                                                                                                                                        |                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| He that chastiseth the heathen, shall not he correct ?                                                                                                                                                                                                                                 | VOLUME<br><i>L'd to Me.</i>                      |
| He that teacheth man knowledge, shall not he know ?                                                                                                                                                                                                                                    | <i>L'd to Me.</i>                                |
| The Lord knoweth the thoughts of man,<br>That they are vanity.                                                                                                                                                                                                                         | } <i>Soft</i>                                    |
| XXI. PSALM ciii                                                                                                                                                                                                                                                                        |                                                  |
| Bless the Lord, O my soul :                                                                                                                                                                                                                                                            | } MODULATION<br>AND VOLUME<br><i>Mid. pitch</i>  |
| And all that is within me, bless his holy name.                                                                                                                                                                                                                                        |                                                  |
| Bless the Lord, O my soul,<br>And forget not all his benefits :                                                                                                                                                                                                                        | } <i>High p.,<br/>Loud vol.</i>                  |
| Who forgiveth all thine iniquities ;<br>Who healeth all thy diseases ;<br>Who redeemeth thy life from destruction ;<br>Who crowneth thee with loving kindness and<br>tender mercies ;<br>Who satisfieth thy mouth with good things ;<br>So that thy youth is renewed like the eagle's. | } <i>Low pitch,<br/>Soft vol.</i>                |
| The Lord executeth righteousness<br>And judgment for all that are oppressed.<br>He made known his ways unto Moses,<br>His acts unto the children of Israel.                                                                                                                            | } <i>Middle<br/>pitch,<br/>Medium<br/>volume</i> |
| The Lord is merciful and gracious.                                                                                                                                                                                                                                                     | <i>H.p., L.v.</i>                                |
| Slow to anger, and plenteous in mercy.                                                                                                                                                                                                                                                 | <i>M.p., M.v.</i>                                |
| He will not always chide :<br>Neither will he keep his anger for ever.                                                                                                                                                                                                                 | } <i>Low pitch,<br/>Soft vol.</i>                |

MODULATION  
AND VOLUME

|                                                                                       |   |                     |
|---------------------------------------------------------------------------------------|---|---------------------|
| He hath not dealt with us after our sins;                                             | } | <i>Mid. pitch</i>   |
| Nor rewarded us according to our iniquities.                                          |   | <i>Med. vol.</i>    |
| For as the heaven is high above the earth,                                            |   | <i>H.p., L'd.v.</i> |
| So great is His mercy toward them that fear him.                                      | } | <i>Low pitch,</i>   |
|                                                                                       |   | <i>Soft vol.</i>    |
| As far as the east is from the west,                                                  |   | <i>H.p., L'd.v.</i> |
| So far hath he removed our transgressions from us.                                    | } | <i>Low pitch,</i>   |
|                                                                                       |   | <i>Soft vol.</i>    |
| Like as a father pitieth his children,                                                |   | <i>H.p., L'd.v.</i> |
| So the Lord pitieth them that fear him.                                               | } |                     |
| For he knoweth our frame;                                                             |   | <i>Low pitch.</i>   |
| He remembereth that we are dust.                                                      |   | <i>Soft vol.</i>    |
| As for man, his days are as grass:                                                    | } |                     |
| As a flower of the field, so he flourisheth.                                          |   | <i>Mid. pitch</i>   |
| For the wind passeth over it,                                                         |   | <i>Med. vol.</i>    |
| And it is gone; and the place thereof shall know it no more.                          | } | <i>Low pitch,</i>   |
|                                                                                       |   | <i>Soft vol.</i>    |
| But the mercy of the Lord is from everlasting to everlasting upon them that fear him. | } | <i>High p.,</i>     |
|                                                                                       |   | <i>Loud vol.</i>    |
| And his righteousness unto children's children;                                       | } |                     |
| To such as keep his covenant,                                                         |   | <i>Mid. pitch</i>   |
| And to those that remember his commandments to do them.                               |   | <i>Med. vol.</i>    |
|                                                                                       |   |                     |
| The Lord hath prepared his throne in the heavens;                                     | } | <i>High p.,</i>     |
| And his kingdom ruleth over all.                                                      |   | <i>Loud vol.</i>    |

|                                                                                                                                    |                                                                     |
|------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| Bless the Lord, ye his angels,<br>That excel in strength, that do his command-<br>ments,<br>Hearkening unto the voice of his word. | } MODULATION<br>AND VOLUME<br><i>Low pitch,</i><br><i>Soft vol.</i> |
| Bless ye the Lord, all ye his hosts ;<br>Ye ministers of his, that do his pleasure.                                                |                                                                     |
| Bless the Lord, all his works<br>In all places of his dominion :                                                                   | } <i>Mid. pitch</i><br><i>Med. vol.</i>                             |
| Bless the Lord, O my soul.                                                                                                         |                                                                     |
|                                                                                                                                    | <i>High p.,</i><br><i>Loud vol.</i><br><i>M.p., M.v.</i>            |

## XXII. PSALM cxxxvii

|                                                                                                                                                                                                                                                                         |                                         |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|
| By the rivers of Babylon,<br>There we sat down, yea, we wept,<br>When we remembered Zion.                                                                                                                                                                               | } RATE OF<br>UTTERANCE<br><i>Medium</i> |
| We hanged our harps upon the willows in the<br>midst thereof.                                                                                                                                                                                                           |                                         |
| For there they that carried us away captive<br>required of us a song ;<br>And they that wasted us required of us mirth,<br>saying,                                                                                                                                      | } <i>Slow</i>                           |
| "Sing us one of the songs of Zion."                                                                                                                                                                                                                                     |                                         |
| How shall we sing the Lord's song<br>In a strange land ?<br>If I forget thee, O Jerusalem,<br>Let my right hand forget her cunning.<br>If I do not remember thee, let my tongue<br>cleave to the roof of my mouth ;<br>If I prefer not Jerusalem<br>Above my chief joy. | } <i>Moderate</i><br><i>Quick</i>       |
|                                                                                                                                                                                                                                                                         |                                         |

|                                                                                                                            | RATE OF<br>UTTERANCE |
|----------------------------------------------------------------------------------------------------------------------------|----------------------|
| Remember, O Lord, the children of Edom<br>In the day of Jerusalem ;                                                        | } <i>Slow</i>        |
| Who said, Rase it, rase it,<br>Even to the foundation thereof.                                                             | } <i>Quick</i>       |
| O daughter of Babylon, who art to be de-<br>stroyed ;<br>Happy shall he be, that rewardeth thee<br>As thou hast served us. | } <i>Slow</i>        |
| Happy shall he be, that taketh and dasheth<br>thy little ones<br>Against the stones.                                       | } <i>Moderate</i>    |

XXIII. ISAIAH liii

|                                                                                                                                                                                                              | VOLUME AND<br>RATE                                |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|
| Who hath believed our report? and to<br>whom is the arm of the Lord revealed?                                                                                                                                | } <i>Medium<br/>volume,<br/>Moderate<br/>rate</i> |
| For he shall grow up before him as a tender<br>plant, and as a root out of a dry ground : he<br>hath no form nor comeliness ; and when we<br>shall see him, there is no beauty that we<br>should desire him. |                                                   |
| He is despised and rejected of men ; a man<br>of sorrows, and acquainted with grief : and we<br>hid as it were our faces from him ; he was<br>despised, and we esteemed him not.                             | } <i>Soft vol.,<br/>Slow rate</i>                 |

Surely he hath borne our griefs, and carried our sorrows : yet we did esteem him stricken, smitten of God, and afflicted.

VOLUME AND  
RATE

But he was wounded for our transgressions, he was bruised for our iniquities : the chastisement of our peace was upon him ; and with his stripes we are healed.

*Loud vol.,  
Quick rate*

All we like sheep have gone astray ; we have turned every one to his own way ; and the Lord hath laid on him the iniquity of us all.

*Medium  
volume,  
Mod. rate*

He was oppressed, and he was afflicted, yet he opened not his mouth : he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.

*Soft vol.,  
Slow rate*

He was taken from prison and from judgment : and who shall declare his generation ? For he was cut off out of the land of the living : for the transgression of my people was he stricken.

*Medium  
volume,  
Moderate  
rate*

And he made his grave with the wicked, and with the rich in his death, because he had done no violence, neither was any deceit in his mouth.

*Soft vol.,  
Slow rate*



Yet it pleased the Lord to bruise him; he hath put him to grief; when thou shalt make his soul an offering for sin, he shall see his seed, he shall prolong his days, and the pleasure of the Lord shall prosper in his hand.

VOLUME  
AND RATE

*Medium  
volume,  
Moderate  
rate*

He shall see of the travail of his soul, and shall be satisfied: by his knowledge shall my righteous servant justify many; for he shall bear their iniquities.

*Loud vol.,  
Quick rate*

Therefore will I divide him a portion with the great, and he shall divide the spoil with the strong; because he hath poured out his soul unto death: and he was numbered with the transgressors; and he bare the sin of many, and made intercession for the transgressors.

*Medium  
volume,  
Moderate  
rate*

XXIV. ST. LUKE xv 11-32

MODULATION  
SCALES AND  
RATE

(11) And he said, A certain man had two sons:  
(12) and the younger of them said to his father, Father, give me the portion of goods that falleth to me.

*Middle  
pitch,  
Moderate  
rate*

And he divided unto them his living.

*High  
pitch*

(13) And not many days after the younger son gathered all together, and took his journey into a far country,

*Middle  
pitch,  
Moderate  
rate*

MOD. SCALES  
AND RATE

and there wasted his substance with riotous living. } *Low pitch,*  
*Slow rate*

(14) And when he had spent all,

{ *Middle*  
*pitch*

there arose a mighty famine in that land ;

{ *High*  
*pitch*

and he began | to be | in want.

{ *Low pitch,*  
*Slow rate*

(15) And he went and joined himself to a citizen of that country ; and he sent him into his fields to feed swine.

{ *Middle*  
*pitch,*  
*Moderate*  
*rate*

(16) And he would fain have filled his belly with the husks that the swine did eat : and no man | gave | unto him.

{ *Low pitch,*  
*Slow rate*

(17) And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger ! . . . (18) I will arise and go to my father, and will say unto him.

{ *High*  
*pitch,*  
*Quick*  
*rate*

Father, I have sinned against heaven, and before thee, (19) and am no more worthy to be called thy son : make me as one of thy hired servants. (20) And he arose and came to his father.

{ *Middle*  
*pitch,*  
*Moderate*  
*rate*

But when he was yet a great way off,

{ *High*  
*pitch*

|                                  |   |                       |                   |   |   |   |
|----------------------------------|---|-----------------------|-------------------|---|---|---|
| his father (2) saw him, and had  | } | (5) <u>neck</u> .     | .                 | . | . | . |
| (3) compassion, and (4) ran, and |   | (4) <u>ran</u>        | .                 | . | . | . |
| fell on his (5) neck, and (3)    |   | (3) <u>compassion</u> | (3) <u>kissed</u> |   |   |   |
| kissed him.                      |   | (2) <u>saw</u>        | .                 | . | . | . |

|                                               |   |                         |
|-----------------------------------------------|---|-------------------------|
| (21) And the son said unto him, Father, I     | } | MOD. SCALES<br>AND RATE |
| have sinned against heaven, and in thy sight, |   | <i>Low pitch,</i>       |
| and am no more worthy to be called thy son.   |   | <i>Slow rate</i>        |

|                                                 |   |         |
|-------------------------------------------------|---|---------|
| (22) But the father said to his servants, (2)   | } |         |
| Bring forth the best robe, and put it on him ;  |   | (5)     |
| (3) and put a ring on his hand, and shoes on    |   | (4) ——— |
| his feet : (23) (4) And bring hither the fatted |   | (3) ——— |
| calf, and kill it ; (5) and let us eat, and be  |   | (2) ——— |
| merry :                                         |   |         |

|                                |   |                   |
|--------------------------------|---|-------------------|
| (24) For this my son was dead, | } | <i>Low pitch,</i> |
| and is alive again ;           |   | <i>High</i>       |
| he was lost,                   |   | <i>pitch</i>      |
|                                |   | <i>Low pitch</i>  |

|                                               |   |              |
|-----------------------------------------------|---|--------------|
| and is found ; . . . . . and they began to be | } | <i>High</i>  |
| merry.                                        |   | <i>pitch</i> |

|                                               |   |                 |
|-----------------------------------------------|---|-----------------|
| (25) Now his elder son was in the field : and | } | .               |
| as he came and drew nigh to the house, he     |   | <i>Middle</i>   |
| heard musick and dancing. (26) And he         |   | <i>pitch,</i>   |
| called one of the servants, and asked what    |   | <i>Moderate</i> |
| these things meant.                           |   | <i>rate</i>     |

|                                              |   |               |
|----------------------------------------------|---|---------------|
| (27) And he said unto him, Thy brother is    | } | <i>High</i>   |
| come ; and thy father hath killed the fatted |   | <i>pitch,</i> |
| calf, because he hath received him safe and  |   | <i>Quick</i>  |
| sound.                                       |   | <i>rate</i>   |

MOD. SCALES  
AND RATE

(28) And he was angry, and would not go } *Low pitch,*  
in; . . . . . } *Slow rate*

therefore came his father out, and in-  
treated him.

therefore came his father out, and intreated him.  
Word-  
scale

(29) And he answering said to his father, Lo, }  
these many years do I serve thee, neither } *High*  
transgressed I at any time thy command- } *pitch,*  
ment: and yet thou never gavest me a kid, } *Quick*  
that I might make merry with my friends: } *rate*  
(30) but as soon as this thy son was come,  
which hath devoured thy living with harlots,  
thou hast killed for him the fatted calf.

(31) And he said unto him, Son, thou art ever } *Low pitch,*  
with me, and all that I have is thine. } *Slow rate*

(32) It was meet that we should make merry, } *High*  
and be glad: } *pitch*

for this thy brother was dead, and is alive } *Middle*  
again; | and was lost, and is found. } *pitch,*  
 } *Moderate*  
 } *rate*

(5) and fell on his neck

Verse 20.

(4) and ran,

(Clause scale.) (3) and had compassion, (3) and kissed him,

(2) his father saw him,

. . . . .

Or,

(5) and kissed him,

(4) and fell on his neck,

(3) his father saw him, (3) and ran,

(2) and had compassion,

Verse 22.

(Clause scale.) (5) and let us eat, and be merry :

(4) And bring hither the fatted calf, and kill it ;

(3) and put a ring on his hand, and shoes on his feet :

(2) Bring forth the best robe, and put it on him ;

# XXV. I CORINTHIANS xiii

|                                                                                                                                          |   |                                                                             |
|------------------------------------------------------------------------------------------------------------------------------------------|---|-----------------------------------------------------------------------------|
| Though I speak with the tongues of men<br>and of angels, and have not charity, I am be-<br>come as sounding brass, or a tinkling cymbal. | } | <p>MODULATION</p> <p><i>Begin</i><br/><i>Middle,</i><br/><i>end Low</i></p> |
|------------------------------------------------------------------------------------------------------------------------------------------|---|-----------------------------------------------------------------------------|

|                                                                                                                                                                                                            |   |                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---------------------------------------------------------|
| And though I have the gift of prophecy,<br>and understand all mysteries, and all know-<br>ledge ; and though I have all faith, so that I<br>could remove mountains, and have not<br>charity, I am nothing. | } | <p><i>Begin</i><br/><i>High,</i><br/><i>end Low</i></p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---------------------------------------------------------|

And though I bestow all my goods to feed  
the poor, and though I give my body to be  
burned, and have not charity, it profiteth me  
nothing. MODULATION  
Begin  
Middle,  
end Low

Charity suffereth long, and is kind ; charity  
envieth not ; charity vaunteth not itself, is  
not puffed up. Middle

Doth not behave itself unseemly, seeketh  
not her own, is not easily provoked, thinketh  
no evil ; (1) Low

Rejoiceth not in iniquity, but rejoiceth in  
the truth ; (2) Mid.

Beareth all things, believeth all things,  
hopeth all things, endureth all things. (3) High

Charity never faileth : but whether there be  
prophecies, they shall fail ; whether there be  
tongues, they shall cease ; whether there be  
knowledge, it shall vanish away. Apply  
Scale  
(Pitches  
1 to 6)

For we know in part, and we prophesy in  
part. Middle

But when that which is perfect is come,  
then that which is in part shall be done away. High

When I was a child, I spake as a child, I  
understood as a child, I thought as a child : Scale  
Pitches  
2-5

but when I became a man, I put away child-  
ish things. Middle

For now we see through a glass, darkly ;  
 but then face to face : now I know in part ;  
 but then shall I know even as also I am  
 known. } MODULATION  
*Two ex-  
 amples of  
 extreme  
 tones*

And now abideth faith, hope, charity, these  
 three ; but the greatest of these is charity. } *Scale*  
 1-5, 5-1

## XXVI. REVELATION xxi 1-8

And I saw a new heaven and a new earth :  
 For the first heaven and the first earth  
 were passed away ; and there was no more  
 sea. } MOD., VOL.  
 AND RATE  
*Middle  
 pitch,  
 Medium  
 volume,  
 Moderate  
 rate*

And I John saw the holy city, new Jeru-  
 salem, coming down from God out of heaven,  
 prepared as a bride adorned for her husband. }

And I heard a great voice out of heaven  
 saying, Behold, the tabernacle of God is with  
 men, and he will dwell with them, and they  
 shall be his people, and God himself shall be  
 with them, and be their God. } *Monotone,  
 Loud vol.,  
 Quick rate*

And God shall wipe away all tears from  
 their eyes ; } *Monotone,  
 Soft, slow*

And there shall be no more death, neither  
 sorrow, nor crying, neither shall there be any  
 more pain ; } *Monotone,  
 Med. vol.,  
 Mod. rate*  
 For the former things are passed away. }

|                                                                         |                        |                                                              |
|-------------------------------------------------------------------------|------------------------|--------------------------------------------------------------|
| And he that sat upon the throne said,<br>Behold, I make all things new. | } MOD. VOL<br>AND RATE | } <i>Mid. pitch</i><br><i>Loud vol.,</i><br><i>Mod. rate</i> |
| And he said unto me, Write: for these<br>words are true and faithful.   |                        |                                                              |

|                                                                                         |   |                                                              |
|-----------------------------------------------------------------------------------------|---|--------------------------------------------------------------|
| And he said unto me, It is done. I am<br>Alpha and Omega, the beginning and the<br>end. | } | } <i>Low pitch,</i><br><i>Loud vol.,</i><br><i>Slow rate</i> |
|                                                                                         |   |                                                              |

|                                                                                      |   |                                       |
|--------------------------------------------------------------------------------------|---|---------------------------------------|
| I will give unto him that is athirst of the<br>fountain of the water of life freely. | } | } <i>Mid. p.</i><br><i>M.v., M.r.</i> |
|                                                                                      |   |                                       |

|                                                                                                   |   |                                                             |
|---------------------------------------------------------------------------------------------------|---|-------------------------------------------------------------|
| He that overcometh shall inherit all things;<br>And I will be his God, and he shall be my<br>son. | } | } <i>High p.,</i><br><i>Loud vol.,</i><br><i>Quick rate</i> |
|                                                                                                   |   |                                                             |

|                                                                                                                                                                                                                                                          |   |                                          |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|------------------------------------------|
| But the fearful, and unbelieving, and the<br>abominable, and murderers, and whore-<br>mongers, and sorcerers, and idolaters, and all<br>liars, shall have their part in the lake which<br>burneth with fire and brimstone: which is the<br>second death. | } | } <i>See foot-<br/>note <sup>1</sup></i> |
|                                                                                                                                                                                                                                                          |   |                                          |

Note that in the above selection, as in Genesis iii, there are instances where the Modulation, Volume, and Rate combine in *disagreement* with the usual associations of these principles as displayed at the foot of page 143.

Also specially observe, in both selections, where the Low pitch unites with the *Loud* volume instead of with

<sup>1</sup> From the words "But the fearful" to the word "liars" apply quick rate, medium volume, and middle pitch. Pause before and after the words "all liars," and conclude the sentence on the low pitch, soft volume, and slow rate.



the Soft; and where the Monotone, in three consecutive passages in each chapter, joins with varying volumes and rates.

Attention is drawn to the above matters as an indication of the freedom of choice admissible in the simultaneous application of the three principles treated. This question of latitude in the arrangement of degrees in modulation, volume, and rate, and that of their spontaneous arrangement during extempore delivery, is dealt with at some length in "*The Secrets of Effective Utterance*," pages 123-174.

## CHAPTER XX

### SELECTED PASSAGES FROM SPEECHES AND RECITATIONS FOR PRACTICAL APPLICATION

SELECTIONS from speeches and from the poetic and prose writings of ancient and modern authors arranged for class reading, declamation, and dramatic reciting.

#### XXVII. FROM THE WRITINGS OF WINSTON SPENCER CHURCHILL.

*(Reprinted by kind permission of Messrs. Longmans, Green & Co.)*

It is a solemn Sunday, and the camp, with its white tents looking snug and peaceful in the sunlight, holds its breath that the beating of its heart may not be heard. On such a day as this the services of religion would appeal with passionate force to thousands. I attended a church parade this morning. What a chance this was for a man of great soul who feared God! On every side were drawn up deep masses of soldiery, rank behind rank—perhaps in all, five thousand. In the hollow square stood the general, the man on whom everything depended. All around were men who within the week had been face to face with death, and were going to face him again in a few hours. Life seemed very precarious, in spite of the sunlit landscape. What was it all for? What was the good of human effort? How should it befall a man who died in a quarrel he did not understand? All the anxious questionings of

weak spirits. It was one of those occasions when a fine preacher might have given comfort and strength where both were sorely needed and have printed on many minds a permanent impression. The Bridegroom Opportunity had come. But the Church had her lamp untrimmed. A chaplain with a raucous voice discoursed on the details of "The siege and surrender of Jericho!" The soldiers froze into apathy, and after a while the formal perfunctory service reached its welcomed conclusion.

As I marched home an officer said to me: "Why is it, when the Church spends so much in missionary work among heathens, she does not take the trouble to send good men to preach in time of war? The medical profession is represented by some of its greatest exponents. Why are men's wounded souls left to the care of a village practitioner?" Nor could I answer, but I remembered the venerable figure and noble character of Father Brindle in the River War, and wondered whether Rome was again seizing the opportunity which Canterbury disdained—the opportunity of telling the glad tidings to soldiers about to die.

XXVIII. "PARADISE LOST."—*Milton*.

Now came still evening on, and twilight grey  
Had in her sober livery all things clad;  
Silence accompanied; for beast and bird,  
They to their grassy couch, these to their nests  
Were slunk, all but the wakeful nightingale;  
She all night long her amorous descant sung,

Silence was pleased, now glow'd the firmament  
With living sapphires : Hesperus, that led  
The starry host, rode brightest, till the moon  
Rising in clouded majesty, at length  
Apparent queen unveiled her peerless light,  
And o'er the dark her silver mantle threw.  
When Adam thus to Eve : Fair consort, th' hour  
Of night, and all things now retir'd to rest ;  
Mind us of like repose, since God hath set  
Labour and rest, as day and night, to men  
Successive ; and the timely dew of sleep  
Now falling with soft slumb'rous weight inclines  
Our eye-lids : other creatures all day long  
Rove idle unemploy'd, and less need rest,  
Man hath his daily work of body or mind  
Appointed, which declares his dignity,  
And the regard of Heaven on all his ways ;  
While other animals unactive range,  
And of their doings God takes no account.  
To-morrow e'er fresh morning streak the east  
With first approach of light, we must be risen,  
And at our pleasant labour. . . .  
Meanwhile, as Nature wills, night bids us rest.  
To whom thus Eve with perfect beauty adorn'd :  
My author and disposer, what thou bidst  
Unargued I obey ; so God ordains ;  
God is thy law, thou mine : to know no more  
Is woman's happiest knowledge and her praise.  
With thee conversing I forget all time ;  
All seasons and their change, all please alike.

## XXIX. "VOYAGE ROUND THE EMPIRE."—

*King George V*

*Inserted by kind permission of his late Majesty when Prince of Wales. Reprinted from "The Times" by kind permission of Mr. Moberly Bell, 6th December, 1901.)*

To the distinguished representatives of the commercial interests of the Empire, whom I have the pleasure of seeing here to-day, I venture to allude to the impression which seemed generally to prevail among their brethren across the seas, that the old country must WAKE UP if she intends to maintain her old position of pre-eminence in *her* colonial trade against foreign competitors. No one who had the privilege of enjoying the experiences which we have had during our tour could fail to be struck with one all-prevailing and pressing demand—the want of population. Even in the oldest of our colonies there were abundant signs of this need. Boundless tracts of country yet unexplored, hidden mineral wealth calling for development, vast expanses of virgin soil ready to yield profitable crops to the settlers. And these can be enjoyed under conditions of healthy living, liberal laws, free institutions, in exchange for the overcrowded cities and the almost hopeless struggle for existence, which, alas, too often is the lot of many in the old country. But one condition, and one only, is made by our colonial brethren, and that is, "send us suitable emigrants." I would go further, and appeal to my fellow-countrymen at home to prove the strength of the attachment of the motherland to her children by sending to them only of her best. By this means we may still further strengthen,

or at all events pass on unimpaired, that pride of race, that unity of sentiment and purpose, that feeling of common loyalty and obligation which knit together and alone can maintain the integrity of our Empire.

XXX. FROM "DAVID COPPERFIELD."—*Dickens.*

*(By kind permission of Messrs. Chapman & Hall.)*

It was broad day—eight or nine o'clock; and some one knocking and calling at my door.

"What is the matter?" I cried.

"A wreck, close by."

I sprang out of bed, and asked what wreck?

"A schooner from Spain or Portugal, laden with fruit and wine. Make haste, sir, if you want to see her! It's thought down on the beach, she'll go to pieces every moment."

The excited voice went clamouring along the staircase; and I wrapped myself in my clothes as quickly as I could, and ran into the street.

Numbers of people were there before me, all running in one direction, to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea.

The wind might by this time have lulled a little. . . . But the sea, having upon it the additional agitation of the whole night, was infinitely more terrific than when I had seen it last. Every appearance it had then presented, bore the expression of being swelled; and the height to which the breakers rose, and, looking over one another, bore one another down, and rolled in, in interminable hosts, was most appalling.

In the difficulty of hearing anything but wind and waves, and in the crowd, and the unspeakable confusion, and my first breathless efforts to stand against the weather, I was so confused that I looked out to sea for the wreck, and saw nothing but the foaming heads of the great waves. A half-dressed boatman, standing next me, pointed with his bare arm to the left. Then, O great Heaven, I saw it, close in upon us!

One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat—which she did without a moment's pause, and with a violence quite inconceivable—beat the side as if it would stave it in. Some efforts were even then being made, to cut this portion of the wreck away; for, as the ship, which was broadside on, turned towards us in her rolling, I plainly descried her people at work with axes, especially one active figure with long curling hair, conspicuous among the rest. But, a great cry, which was audible even above the wind and water, rose from the shore at this moment; the sea, sweeping over the rolling wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

The second mast was yet standing, with the rags of a rent sail, and a wild confusion of broken cordage flapping to and fro. The ship had struck once, the same boatman hoarsely said in my ear, and then lifted in and struck again. I understood him to add that she was parting amidships, and I could readily suppose so,

for the rolling and beating were too tremendous for any human work to suffer long. As he spoke, there was another great cry of pity from the beach; four men arose with the wreck out of the deep, clinging to the rigging of the remaining mast; uppermost, the active figure with the curling hair.

There was a bell on board; and as the ship rolled and dashed, like a desperate creature driven mad, now showing us the whole sweep of her deck, as she turned on her beam-ends towards the shore, now nothing but her keel, as she sprung wildly over and turned towards the sea, the bell rang; and its sound, the knell of those unhappy men, was borne towards us on the wind. Again we lost her, and again she rose. Two men were gone. The agony on shore increased. Men groaned, and clasped their hands; women shrieked, and turned away their faces. Some ran wildly up and down along the beach, crying for help where no help could be. I found myself one of these, frantically imploring a knot of sailors whom I knew, not to let those two lost creatures perish before our eyes.

They were making out to me, in an agitated way—I don't know how, for the little I could hear I was scarcely composed enough to understand—that the life-boat had been bravely manned an hour ago, and could do nothing; and as none would be so desperate as to attempt to wade off with a rope, and establish a communication with the shore, there was nothing left to try; when I noticed that some new sensation moved the people on the beach, and saw them part, and Ham came running through them to the front.



I ran to him—as well as I know, to repeat my appeal for help. But, distracted though I was, by a sight so new to me and terrible, the determination in his face, and his look, out to sea—exactly the same look as I remembered in connection with the morning after Emily's flight—awoke me to the knowledge of his danger. I held him back with both arms; and implored the men with whom I had been speaking, not to listen to him, not to do murder, not to let him stir from off that sand!

Another cry arose on shore; and looking to the wreck, we saw the cruel sail, with blow on blow, beat off the lower of the two men, and fly up in triumph round the active figure left alone upon the mast.

Against such a sight, and against such determination as that of the calmly desperate man who was already accustomed to lead half the people present, I might have as hopefully entreated the wind. "Mas'r Davy," he said, cheerily grasping me by both hands, "if my time is come, 'tis come. If 't an't, I'll bide it. Lord above bless you, and bless all! Mates, make me ready! I'm a-going off."

Then, I saw him standing alone, in a seaman's frock and trousers: a rope in his hand, or slung to his wrist; another round his body: and several of the best men holding, at a little distance, to the latter, which he laid out himself, slack upon the shore, at his feet.

The wreck, even to my unpractised eye, was breaking up. I saw that she was parting in the middle, and that the life of the solitary man upon the mast hung by a thread. Still, he clung to it. He had a singular red cap

on—not like a sailor's cap, but of a finer colour; and as the few yielding planks between him and destruction rolled and bulged, and his anticipative death-knell rung, he was seen by all of us to wave it. I saw him do it now, and thought I was going distracted, when his action brought an old remembrance to my mind of a once dear friend.

Ham watched the sea, standing alone, with the silence of suspended breath behind him, and the storm before, until there was a great retiring wave, when, with a backward glance at those who held the rope which was made fast round his body, he dashed in after it, and in a moment was buffeting with the water; rising with the hills, falling with the valleys, lost beneath the foam; then drawn again to land. They hauled in hastily.

He was hurt. I saw blood on his face, from where I stood; but he took no thought of that. He seemed hurriedly to give them some instructions for leaving him more free—or so I judged from the motion of his arm—and was gone as before. And now he made for the wreck, rising with the hills, and falling with the valleys, lost beneath the rugged foam, borne in towards the shore, borne on towards the ship, striving hard and valiantly. The distance was nothing, but the power of the sea and wind made the strife deadly. At length he neared the wreck. He was so near, that with one more of his vigorous strokes he would be clinging to it—when, a high green, vast hill-side of water, moving on shoreward, from beyond the ship, he seemed to leap up into it with a mighty bound, and the ship was gone!

## XXXI. "THE HOPE OF FUTURE BLISS."—

*C. H. Spurgeon.*

*An extract from a sermon preached by the Rev. C. H. Spurgeon on Sunday evening, 20th May, 1855, at Exeter Hall, Strand, from the text*

"As for me, I will behold Thy face in righteousness: I shall be satisfied, when I awake, with Thy likeness.—Ps. xvii. 15.

*(By kind permission of Messrs. Passmore & Alabaster.)*

David said, "I will behold Thy face." David expected that he should *behold God's face*. What a vision will that be, my brethren! Have you ever seen God's hand? I have seen it, when sometimes He places it across the sky, and darkens it with clouds. I have seen God's hand sometimes, when the cars of night drag along the shades of darkness. I have seen His hand when launching the thunderbolt, His lightning splits the clouds and rends the heavens. Perhaps ye have seen it in a gentler fashion, when it pours out the water and sends it rippling along in rills, and then rolls into rivers. Ye have seen it in the stormy ocean, in the sky decked with stars, in the earth gemmed with flowers; and there is not a man living who can know all the wonders of God's hand. His creation is so wondrous that it would take more than a lifetime to understand it. Go into the depths of it; let its minute parts engage your attention; next take the telescope, and try to see remote worlds, and can I see all God's handiwork—behold all His hand? No, not so much as one millionth part of the fabric. That mighty hand wherein the callow comets are brooded by the sun, in which the planets roll in majestic orbits; that mighty hand which holds all space, and grasps all beings—that

mighty hand, who can behold it? but if such be His hand, what must His face be? Ye have heard God's voice sometimes, and ye have trembled; I, myself, have listened awestruck, and yet with a marvellous joy, when I have heard God's voice, like the noise of many waters, in the great thunderings. Have you never stood and listened, while the earth shook and trembled, and the very spheres stopped their music, while God spoke with His wondrous deep bass voice? Yes, ye have heard that voice; and there is a joy marvellously instinct with love which enters into my soul, whenever I hear the thunder. It is my Father speaking, and my heart leaps to hear Him. But you never heard God's loudest voice. It was but the whisper when the thunder rolled. But if such be the voice, what must it be to behold His face?

XXXII. "A MERRY CHRISTMAS."—*General Booth.*

"Is any merry? Let him sing."

*(An extract from "Salvation Soldiery." Reproduced by kind permission of the Headquarters of the Salvation Army.)*

It is considered in this country the correct thing to wish everybody a Merry Christmas, and to get one yourself if you can. We pity those who have anything which makes them sad just now, and so it has become an annual custom to be merry, and to help to make other people as merry as you possibly can. . . .

We like the word merry, and we will have it in religion if you please. Many people think it altogether out of place there. They will let the children be merry when home for the holidays, having an extra allowance

of games and cake. They will let the merchant be merry when his balance-sheet has come out on the right side; they will let the sailor be merry when he has got into port, after long tossing on the ocean; they will let the politician be merry when, by fair means or foul, he has carried his candidate; but we who are always overcoming sin and driving out devils or rescuing captives or gaining victories over the King's enemies, we soldiers of the Cross must be always solemn, and melancholy, and awful, and have our hearts in our shoes, and our words must be few, antiquated, and learnt out of a book; and our songs all of the Old Hundred pattern.

No, we say, and say it thankfully, that we have not been taught religion after this fashion. If, when slaves find freedom, and tradesmen make fortunes, and kindred, our friends, or neighbours are delivered from some threatened calamity, it is allowable to go mad with joy, and to express it by hiring music, and beating drums, and letting off fireworks, and shouting till hoarse, and everybody says that is all right, then by the same rule, if you please, and whether you please or no, we are the slaves who have now our freedom, the people who have made our fortune; we are the men who have seen our kindred and friends and neighbours saved from damnation; and therefore we have a right to be merry. We ought to be merry, we should be *hypocrites* if we were not merry, but *we are merry*, and it is only *natural* and *divine* that we should *express* it; so bring out the music, *new* music, the *merriest* music; there's a time for

everything, and this is the merry time. Now for the song; everybody sing—husbands, wives, children, neighbours, strangers—everybody sing—Praise the Lord.

“Praise Him with the sound of the trumpet: praise Him with the psaltery and harp.

“Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

“Praise Him upon the loud cymbals: praise Him upon the high-sounding cymbals.”

And let the very trees of the field join in chorus by clapping their hands.

*What is the good of it all?* Oh, it not only expresses the joy we possess, but it helps us along—not the words and sentiments only, but the music has a divine effect upon *divinely influenced* and *directed* souls. Music is to the soul what the wind is to the ship, blowing her onward in the direction in which she is steered. . . .

So consecrate your voices and your instruments. . . . Offer them to God, and use them to make all the hearts about you merry before the Lord. . . .

XXXIII. "THE THEOLOGIAN'S TALE."—*Longfellow.*

(*From the "Tales of a Wayside Inn."*)

"Hadst thou stayed, I must have fled!"

That is what the vision said.

In his chamber all alone,

Kneeling on the floor of stone,

Prayed the Monk in deep contrition

For his sins of indecision,

Prayed for greater self-denial

In temptation and in trial;

It was noon-day by the dial,

And the Monk was all alone.

Suddenly, as if it lightened,

An unwonted splendour brightened

All within him and without him

In that narrow cell of stone;

And he saw the Blessed Vision

Of our Lord, with light Elysian

Like a vesture wrapped about Him,

Like a garment round Him thrown.

Not as crucified and slain,

Not in agonies of pain,

Not with bleeding hands and feet,

Did the Monk his Master see;

But as in the village street,

In the house or harvest-field,

Halt and lame and blind He healed,

When He walked in Galilee.

In an attitude imploring,  
    Hands upon his bosom crossed,  
Wondering, worshipping, adoring,  
    Knelt the Monk in rapture lost.  
“Lord,” he thought, “in Heaven that reignest,  
    Who am I that thus Thou deignest  
To reveal Thyself to me?  
    Who am I, that from the centre  
Of Thy glory Thou shouldst enter  
    This poor cell my guest to be?

Then amid his exaltation,  
    Loud the convent-bell appalling,  
From its belfry calling, calling,  
    Rang through court and corridor  
With persistent iteration  
    He had never heard before.

It was now the appointed hour  
    When alike, in shine or shower,  
Winter’s cold or summer’s heat,  
    To the convent portals came  
All the blind and halt and lame,  
    All the beggars of the street,  
For their daily dole of food  
    Dealt them by the brotherhood;  
And their almoner was he  
    Who upon his bended knee,  
Wrapped in silent ecstasy  
    Of divinest self-surrender,  
Saw the Vision and the splendour.



Deep distress and hesitation  
Mingled with his adoration ;  
Should he go or should he stay ?  
Should he leave the poor to wait  
Hungry at the convent gate  
Till the Vision passed away ?  
Should he slight his heavenly guest,  
Slight this visitant celestial,  
For a crowd of ragged, bestial  
Beggars at the convent gate ?  
Would the Vision there remain ?  
Would the Vision come again ?

Then a voice within his breast  
Whispered, audibly and clear,  
As if to the outward ear :  
“Do thy duty ; that is best ;  
Leave unto thy Lord the rest !”

Straightway to his feet he started,  
And, with longing look intent  
On the Blessed Vision bent,  
Slowly from his cell departed,  
Slowly on his errand went.

At the gate the poor were waiting,  
Looking through the iron grating,  
With that terror in the eye  
That is only seen in those  
Who amid their wants and woes  
Hear the sound of doors that close,

And of feet that pass them by ;  
Grown familiar with disfavour,  
Grown familiar with the savour  
Of the bread by which men die !

But to-day they know not why,  
Like the gate of Paradise  
Seemed the convent gate to rise,  
Like a sacrament divine  
Seemed to them the bread and wine.  
In his heart the Monk was praying,  
Thinking of the homeless poor,  
What they suffer and endure ;  
What we see not, what we see,  
And the inward voice was saying :  
“Whatsoever thing thou doest  
To the least of Mine and lowest,  
That thou doest unto Me.”

Unto Me ! But had the Vision  
Come to him in beggar's clothing,  
Come a mendicant imploring,  
Would he then have knelt adoring,  
Or have listened with derision  
And have turned away with loathing ?  
Thus his conscience put the question,  
Full of troublesome suggestion,  
As at length, with hurried pace,  
Toward his cell he turned his face,  
And beheld the convent bright  
With a supernatural light,

Like a luminous cloud expanding  
Over floor and wall and ceiling.  
But he paused with awestruck feeling  
At the threshold of the door ;  
For the Vision still was standing  
As he left it there before,  
When the convent bell appalling  
From its belfry calling, calling,  
Summoned him to feed the poor,  
Through the long hour intervening  
It had waited his return,  
And he felt his bosom burn,  
Comprehending all the meaning,  
When the blessed Vision said :  
“Hadst thou stayed I must have fled !”

## XXXIV. EXTRACT FROM A SERMON.

*Preached by the Rev. James Baillie at Llanelly Calvinistic Methodist Conference, 15th September, 1903.*

There are some men of devout temperament and vivid imagination who find it easy to live near to God ; they can walk from a heated political meeting into “the Secret place of the Most High” without an effort ; they can leave the social humour of the dinner-table and take their place at the table of our Lord with true reverence and singleness of heart ; they can leave, without reluctance, the ringing shouts and the gladness of the recreation field, and pass into the hush where the Divine voice is heard. These men stand in the very blaze of Divine realities ; you can tell instinctively that they expect Jesus to hear all their words even as He reads every thought of their hearts.

But to most of us, the privilege of living near to God can only be attained by strenuous and sustained effort. Our eyes are dim, and we do not easily see the King in His beauty; and our ears are dull, and we do not hear the music of Christ's voice. We are pinned to earth by debased instincts and carelessly-formed habits, and we specially need to be endowed with the boldness of access to the Father through the new and living Way, through our Lord Jesus Christ. . . .

God speaks by many voices; our Lord's teaching shows us with what exquisite beauty God can speak to the human heart through nature. The sparrows that cluster about the eaves of our houses teach us the Divine care over us. The corn which springs, first into the blade, then the ear, then the full corn in the ear, gives counsels of patience to the pastor. The vine shows our close union with our Divine Head, and even the silence of the lone hillside is resonant with the voice of God. . . .

God speaks to us in nature, in literature, and in art, but it is from Scripture that His choicest messages come. There is no hint of the Incarnation in nature; you find few traces of an Atonement in literature. Philosophy and art have made some wonderful guesses concerning the immortality of the soul, but only Jesus has said, "I give unto them eternal life, and they shall never perish." The man who is living apart from God will find the Bible dull and often voiceless; but he who lives in the presence of his Father, who has the light of Heaven shining upon the sacred page, will say, "How sweet are Thy words unto

my taste; sweeter than honey and the honey-comb." And then there are times when nature is shut away, art is silent, and the Bible closed. Looking up to God, and listening, like Samuel, we say, "Speak, Lord, for Thy servant heareth." And although we are not able to describe the laws of association in this process, although we are not able to analyse the psychology of the Holy Spirit's influence upon the emotions and the intellect and the will, yet we know God has spoken to us. . . .

#### XXXV. EXCERPTS FROM SPEECH TO JURY.

*Norman Birkett, K.C.*

*(Reprinted from the columns of the "Daily Express" by kind permission, 13th March, 1936.)*

*Mr. Birkett rose to address the jury.*

I am unfeignedly glad that the moment has at last come when I may address you on behalf of the prisoner in this case.

This is the first moment when a voice may speak on his behalf.

There has been suspicion, there has been doubt, there have been fears, there have been accusations, there has been a pointing finger.

It is idle to suppose that you members of the jury have not read or heard yourselves observations and comments on this matter.

I beseech you to decide in this case, as my learned friend has said, on the evidence in this court, and in this court alone.

In your keeping is the fate of a human soul and I am

satisfied that, in it all and through it all, there is one supreme purpose in your minds, and that is that the prisoner shall have a fair trial.

Suspicion, doubt, and the accusing finger are not enough. There must be proof by evidence.

You are here dealing with a man who is not of our race or nationality. His mental processes, as revealed in the witness-box and elsewhere, are now known to you.

You will hesitate before you draw conclusions adverse to him, until you have weighed not merely what is alleged, but the circumstances in which it is alleged.

The nature of the evidence is purely circumstantial. Unless examined with meticulous care, the inference which might be drawn from it is highly dangerous.

There is no one witness who can say, "I saw it. I speak of that which I saw with my own eyes."

I am astonished to hear my friend say that if the bodies were, in fact, those of the murdered women the task of the jury was well-nigh completed.

By itself that would not prove this case. The fact of murder must be proved.

There are many features of this which are mysterious, dark, seemingly unfathomable. But you have been brought into that box as ordinary citizens to bring to the determination of the matters placed before you the ordinary experience of your own lives.

I cannot know your private lives—I do not know your private lives. I do not know your history. I do not know your experiences, but I do know this: that there is not a man in that box, having lived to the age he has now

reached, who has not in his own life experienced things that were strange beyond belief.

And there are matters in this case which are, indeed, strange beyond belief.

The Crown say "It was jealousy which caused the prisoner to murder that night."

I suggest it is fantastic to give that as a motive.

To suppose that was the motive of the action is, in my submission, not to strengthen this case in any particular, but, on the contrary, to weaken it.

Yours, members of the jury, will be a collective verdict, but in the deepest and highest sense it is an individual verdict. Each man must answer for himself. If you have doubt, speak it now.—*Mr. Birkett's speech lasted two hours and fifty minutes.*

XXXVI. "EUGENE ARAM'S DEFENCE."—*Lytton.*

"My lord, I know not whether it is of right, or through some indulgence of your lordship, that I am allowed the liberty at this bar to attempt a defence, incapable and uninstructed as I am to speak. Since, while I see so many eyes upon me fixed with attention and filled with I know not what expectancy, I labour, not with guilt, my lord, but with perplexity. For, being wholly unacquainted with law, and the customs of the bar, I fear I shall be so little capable of speaking with propriety, that it might reasonably be expected to exceed my hope, should I be able to speak at all.

"I have heard, my lord, the indictment read, wherein I find myself charged with the highest of human crimes.

“My lord, the tenor of my life contradicts this indictment. Who can look back over what is known of my former years, and charge me with one vice—one offence? No! I concerted not schemes of fraud—projected no violence—injured no man’s property or person. My days were honestly laborious—my nights intensely studious. This egotism is not presumptuous—is not unreasonable. What man, after a temperate use of life, a series of thinking and acting regularly, without one single deviation from a sober and even tenor of conduct, ever plunged into the depth of crime precipitately, and at once? Mankind are not instantaneously corrupted. Villainy is always progressive. We decline from right—not suddenly, but step after step.”

XXXVII. “IN MEMORIAM.”—*Lord Tennyson.*

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.



Ring out the slowly dying cause,  
And ancient forms of party strife;  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.

Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out false pride in place and blood,  
The civic slander and the spite;  
Ring in the love of truth and right,  
Ring in the common love of good.

Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

Ring in the valiant man and free,  
The larger heart, the kindlier hand;  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

XXXVIII. "THE PATRIOT'S SONG."—*Sir Walter Scott.*

Breathes there the man, with soul so dead, who never  
to himself hath said, This is my own, my native land!—  
whose heart hath ne'er within him burned, as home his  
footsteps he hath turned from wandering on a foreign  
strand? If such there breathe, go—mark him well; for  
him, no minstrel raptures swell: high though his titles,

proud his name, boundless his wealth, as wish can claim ;  
despite those titles, power and pelf, the wretch, concentrated all in self, living, shall forfeit fair renown, and, doubly dying, shall go down to the vile dust from whence he sprung, unwept, unhonoured, and unsung !

XXXIX. "MAN WAS MADE TO MOURN."—*Robert Burns.*

When chill November's surly blast  
Made fields and forests bare,  
One evening, as I wander'd forth  
Along the banks of Ayr,  
I spy'd a man, whose agèd step  
Seemed weary, worn with care ;  
His face was furrow'd o'er with years,  
And hoary was his hair.

"Young stranger, whither wand'rest thou ?"  
Began the reverend sage ;  
"Does thirst of wealth thy step constrain,  
Or youthful pleasure's rage ?  
Or, haply, prest with care and woes,  
Too soon thou hast begun  
To wander forth, with me to mourn  
The miseries of man !

"The sun that overhangs yon moors,  
Outspreading far and wide,  
Where hundreds labour to support  
A haughty lordling's pride :

I've seen yon weary winter sun  
Twice forty times return;  
And every time has added proofs  
That man was made to mourn.

“O man! while in thy early years,  
How prodigal of time!  
Misspending all thy precious hours,  
Thy glorious youthful prime!  
Alternate follies take the sway;  
Licentious passions burn;  
Which tenfold force gives Nature's law,  
That man was made to mourn.

“Look not alone on youthful prime,  
Or manhood's active might;  
Man then is useful to his kind,  
Supported is his right:  
But see him on the edge of life,  
With cares and sorrows worn;  
Then age and want—oh! ill-matched pair!—  
Show man was made to mourn.

“A few seem favourites of fate,  
In pleasure's lap carest;  
Yet, think not all the rich and great  
Are likewise truly blest.  
But, oh! what crowds in every land,  
Are wretched and forlorn!  
Thro' weary life this lesson learn—  
That man was made to mourn.

“Many and sharp the num’rous ills,  
Inwoven with our frame!  
More pointed still we make ourselves.  
Regret, remorse, and shame!  
And man, whose heaven-erected face  
The smiles of love adorn,  
Man’s inhumanity to man  
Makes countless thousands mourn!

“See yonder poor, o’erlaboured wight,  
So abject, mean, and vile,  
Who begs a brother of the earth  
To give him leave to toil;  
And see his lordly fellow-worm  
The poor petition spurn,  
Unmindful, though a weeping wife  
And helpless offspring mourn.

“If I’m yon haughty lordling’s slave,  
By Nature’s law designed—  
Why was an independent wish  
E’er planted in my mind?  
If not, why am I subject to  
His cruelty, or scorn?  
Or why has man the will and power  
To make his fellow mourn?

“Yet, let not this too much, my son,  
Disturb thy youthful breast;  
This partial view of humankind  
Is surely not the last!

The poor, oppressèd, honest man  
Had never, sure, been born,  
Had there not been some recompense  
To comfort those that mourn!

“O Death! the poor man’s dearest friend—  
The kindest and the best!  
Welcome the hour my agèd limbs  
Are laid with thee at rest!  
The great, the wealthy, fear thy blow,  
From pomp and pleasure torn;  
But, oh! a blest relief to those  
That weary-laden mourn!”

XL. “CATO ON IMMORTALITY.”—*Addison*.

It must be so!—Plato, thou reason’st well:  
Else, whence this pleasing hope, this fond desire,  
This longing after immortality?  
Or, whence this secret dread, and inward horror,  
Of falling into nought? Why shrinks the soul  
Back on herself, and startles at destruction?  
’Tis the Divinity that stirs within us;  
’Tis Heaven itself that points out—an Hereafter,  
And intimates—Eternity to man.  
Eternity! thou pleasing—dreadful thought!  
Through what variety of untried being,  
Through what new scenes and changes must we pass!  
The wide, the unbounded prospect, lies before me;  
But shadows, clouds, and darkness, rest upon it.  
Here will I hold. If there’s a power above us—

And that there is, all Nature cries aloud  
Through all her works—He must delight in virtue,  
And that which He delights in, must be happy :  
But when ? or where ? This world—was made for Caesar.  
I'm weary of conjectures—this must end them.

*(Laying his hand on his sword.)*

Thus am I doubly armed. My death and life,  
My bane and antidote, are both before me.  
This—in a moment, brings me to an end :  
But this—informs me, I shall never die !  
The soul, secure in her existence, smiles  
At the drawn dagger, and defies its point—  
The stars shall fade away, the sun himself  
Grow dim with age, and Nature sink in years :  
But thou shalt flourish in immortal youth,  
Unhurt, amid the war of elements,  
The wreck of matter, and the crush of worlds !

XLI. FROM "THE SCHOOL FOR SCANDAL."—*Sheridan.*

*Characters*—SIR PETER TEAZLE and LADY TEAZLE.

SIR PETER. When an old bachelor marries a young wife, what is he to expect ? 'Tis now six months since Lady Teazle made me the happiest of men—and I have been the most miserable dog ever since ! We tiffed a little going to church, and fairly quarrelled before the bells had done ringing. I was more than once nearly choked with gall during the honeymoon, and had lost all comfort in life before my friends had done wishing me joy.

*Enter* LADY TEAZLE.

SIR PETER. Lady Teazle, Lady Teazle, I'll not bear it!

LADY T. Sir Peter, Sir Peter, you may bear it or not, as you please! but I ought to have my own way in everything, and what's more, I will too. What! though I was educated in the country, I know very well that women of fashion in London are accountable to nobody after they are married.

SIR PETER. Very well, ma'am, very well; so a husband is to have no influence, no authority?

LADY T. Authority! No, to be sure. If you wanted authority over me, you should have adopted me, and not married me: I am sure you were old enough.

SIR PETER. Old enough!—ay, there it is. Well, well, Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance!

LADY T. My extravagance! I'm sure I'm not more extravagant than a woman of fashion ought to be.

SIR PETER. No, no, madam, you shall throw away no more sums on such unmeaning luxury. 'Slife! to spend as much to furnish your dressing-room with flowers in winter as would suffice to turn the Pantheon into a greenhouse, and give a *fête champêtre* at Christmas.

LADY T. And am I to blame, Sir Peter, because flowers are dear in cold weather? You should find fault with the climate, and not with me. For my part, I'm sure I wish it was spring all the year round, and that roses grew under our feet!

SIR PETER. Oons! madam—if you had been born to this, I shouldn't wonder at your talking thus; but you forget what your situation was when I married you.

LADY T. No, no, I don't; 'twas a very disagreeable one, or I should never have married you.

SIR PETER. Yes, yes, madam, you were then in somewhat a humbler style—the daughter of a plain country squire. Recollect, Lady Teazle, when I saw you first sitting at your tambour, in a pretty figured linen gown, with a bunch of keys at your side, your hair combed smooth over a roll, and your apartment hung round with fruits in worsted, of your own working.

LADY T. Oh yes! I remember it very well, and a curious life I led. My daily occupation to inspect the dairy, superintend the poultry, make extracts from the family receipt-book, and comb my aunt Deborah's lap-dog.

SIR PETER. Yes, yes, ma'am, 'twas so indeed.

LADY T. And then, you know, my evening amusements! To draw patterns for ruffles, which I had not materials to make up; to play Pope Joan with the curate; to read a sermon to my aunt; or to be stuck down to an old spinet to strum my father to sleep after a fox-chase.

SIR PETER. I am glad you have so good a memory. Yes, madam, these were the recreations I took you from; but now you must have your coach *vis-à-vis*—and three powdered footmen before your chair; and, in the summer, a pair of white cats to draw you to Kensington Gardens. No recollection, I suppose, when you were content to ride double, behind the butler, on a docked coach-horse.

LADY T. No—I swear I never did that: I deny the butler and the coach-horse.



SIR PETER. This, madam—was your situation, and what have I done for you? I have made you a woman of fashion, of fortune, of rank—in short, I have made you my wife.

LADY T. Well, then, and there is but one thing more you can make me to add to the obligation; that is——

SIR PETER. My widow, I suppose?

LADY T. Hem! hem!

SIR PETER. I thank you, madam—but don't flatter yourself, for, though your ill conduct may disturb my peace of mind, it shall never break my heart, I promise you; however, I am equally obliged to you for the hint.

LADY T. Then why will you endeavour to make yourself so disagreeable to me, and thwart me in every little elegant expense?

SIR PETER. 'Slife, madam, I say, had you any of these little elegant expenses when you married me?

LADY T. Lud, Sir Peter! would you have me be out of the fashion?

SIR PETER. The fashion indeed! what had you to do with the fashion before you married me?

LADY T. For my part, I should think you would like to have your wife thought a woman of taste.

SIR PETER. Ay—there again—taste! Zounds! madam, you had no taste when you married me!

LADY T. That's very true indeed, Sir Peter! and after having married you, I should never pretend to taste again, I allow. But now, Sir Peter, since we have finished

our daily jangle, I want you to be in a charming sweet temper at this moment. Do be good-humoured now, and let me have two hundred pounds, will you?

SIR PETER. Two hundred pounds?—what, an't I to be in a good humour without paying for it? But speak to me thus, and 'faith there's nothing I could refuse you.

XLII. "SESAME AND LILIES" (OF QUEENS' GARDENS).—

*John Ruskin.*

*(Inserted here by kind permission of Messrs. George Allen & Unwin Ltd., publishers of the only authorized edition of Ruskin's works.)*

Have you ever considered what a deep under-meaning there lies, or at least, may be read, if we choose, in our custom of strewing flowers before those whom we think most happy? Do you suppose it is merely to deceive them into the hope that happiness is always to fall thus in showers at their feet?—that wherever they pass they will tread on herbs of sweet scent, and that the rough ground will be made smooth for them by depth of roses? So surely as they believe that, they will have, instead, to walk on bitter herbs and thorns; and the only softness to their feet will be of snow. But it is not thus intended they should believe; there is a better meaning in that old custom. The path of a good woman is indeed strewn with flowers; but they rise behind her steps, not before them. "*Her feet have touched the meadows, and left the daisies rosy.*"

You think that only a lover's fancy—false and vain!

How if it could be true? You think this also, perhaps, only a poet's fancy—

*Even the light harebell raised its head  
Elastic from her airy tread.*

But it is little to say of a woman, that she only does not destroy where she passes. She should revive; the harebells should bloom, not stoop, as she passes. You think I am going into wild hyperbole? Pardon me, not a whit—I mean what I say in calm English, spoken in resolute truth.

You have heard it said—(and I believe there is more than fancy even in that saying, but let it pass for a fanciful one)—that flowers only flourish rightly in the garden of some one who loves them. I know you would like that to be true; you would think it a pleasant magic if you could flush your flowers into brighter bloom by a kind look upon them: nay, more, if your look had the power, not only to cheer, but to guard them—if you could bid the black blight turn away, and the knotted caterpillar spare—if you could bid the dew fall upon them in the drought, and say to the south wind, in frost—“Come, thou south, and breathe upon my garden, that the spices of it may flow out.” This you would think a great thing? And do you think it not a greater thing, than all this (and how much more than this!) you *can* do, for fairer flowers than these—flowers that could bless you for having blessed them, and will love you for having loved them;—flowers that have eyes like yours, and thoughts like yours, and lives like yours; which, once saved, you save for ever? Is this only a little power?

XLIII. "ON WAR."—*Dr. Channing.*

Government, which is ever at work to restrain the citizen at home, often lets him loose, and arms him with fire and sword, against other communities, sends out hosts for desolation and slaughter, and concentrates the whole energies of a people in the work of spreading misery and death. Government, the peace officer at home, breathes war abroad, organizes it into a science, reduces it to a system, makes it a trade, and applauds it, as if it were the most honourable work of nations. Strange, that the wisdom which has so successfully put down the wars of individuals, has never been inspired and emboldened, to engage in the task of bringing to an end the more gigantic crimes and miseries of public war!

The idea of honour is associated with war. But to whom does the honour belong?

Let me ask, then, What is the chief business of war? It is to destroy human life, to mangle the limbs, to gash and hew the body, to plunge the sword into the heart of a fellow-creature, to strew the earth with bleeding frames, and to trample them under foot with horses' hoofs. It is to batter down and burn cities, to turn fruitful fields into deserts, to level the cottage of the peasant, and the magnificent abode of the opulent, to scourge nations with famine, to multiply widows and orphans. Are these honourable deeds? Were you called to name exploits worthy of demons, would you not naturally select such as these? We have thought that it was honourable to heal, to save, to mitigate pain, to snatch the sick and

sinking from the jaws of death. We have placed among the reverend benefactors of the human race, the discoverers of arts which alleviate human sufferings, which prolong, comfort, adorn, and cheer human life; and if these arts are honourable, where is the glory of multiplying and aggravating tortures and death?

XLIV. "DISARMAMENT."—*J. Greenleaf Whittier.*

"Put up the sword!" The voice of Christ once more  
Speaks, in the pauses of the cannon's roar  
O'er fields of corn by firey sickles reaped  
And left dry ashes; over trenches heaped  
With nameless dead; o'er cities starving slow  
Under a rain of fire; through wards of woe  
Down which a groaning diapason runs  
From tortured brothers, husbands, lovers, sons  
Of desolate women in their far-off homes,  
Waiting to hear the step that never comes!  
O men and brothers! let that voice be heard.  
War fails, try peace; put up the useless sword!  
Fear not the end. There is a story told  
In Eastern tents, when autumn nights grow cold,  
And round the fire the Mongol shepherds sit  
With grave responses listening unto it:  
Once, on the errands of his mercy bent,  
Buddha, the holy and benevolent,  
Met a fell monster, huge and fierce of look,  
Whose awful voice the hills and forests shook  
"O son of peace!" the giant cried, "thy fate  
Is sealed at last, and love shall yield to hate."

The unarmed Buddha looking, with no trace  
Of fear or anger, in the monster's face,  
In pity said: "Poor fiend, even thee I love."  
Lo! as he spake the sky-tall terror sank  
To hand-breadth size; the huge abhorrence shrank  
Into the form and fashion of a dove;  
And where the thunder of its rage was heard,  
Circling above him sweetly sang the bird:  
"Hate hath no harm for love," so ran the song;  
"And peace unweaponed conquers every wrong!"

XLV. "TO THE NIGHTINGALE."—*John Keats.*

Away! away! for I will fly to thee—  
Not charioted by Bacchus and his pards—  
But on the viewless wings of Poesy,  
Though the dull brain perplexes and retards:  
Already with thee! Tender is the night,  
And haply the queen Moon is on her throne  
Clustered around by all her starry fays;  
But here there is no light,  
Save what from heaven is with the breezes blown,  
Through verdurous blooms, and winding mossy  
ways.

Darkling, I listen; and, for many a time,  
I have been half in love with easeful Death;  
Called him soft names in many a musèd rhyme,  
To take into the air my quiet breath;  
Now, more than ever, seems it rich to die,

To cease upon the midnight with no pain,  
While *thou* art pouring forth thy soul abroad  
In such an ecstasy!  
Still wouldst thou sing, and I have ears in vain—  
To thy high requiem become a sod!

Thou wast not born for death, immortal bird!  
No hungry generations tread thee down;  
The voice I hear this passing night, was heard  
In ancient days, by emperor and clown:  
Perhaps the self-same song, that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charmed magic casements, opening on the foam  
Of perilous seas, in fairy lands forlorn.

“Forlorn!”—The very sound is like a bell  
To toll me back from thee to my sole self:  
Adieu!—the fancy cannot cheat so well  
As she is fabled to do, deceiving elf.  
Adieu! adieu! Thy plaintive anthem fades—  
Past the near meadows—over the still stream—  
Up the hill side—and now, ’tis buried deep  
In the next valley’s glades—  
Was it a vision, or a waking dream?  
Fled is that music!—Do I wake or sleep?

XLVI. "ON LABOUR."—*Thomas Carlyle.*

There is a perennial nobleness, and even sacredness, in work. Were a man ever so benighted, or forgetful of his high calling, there is always hope in him who actually and earnestly works; in idleness alone is there perpetual despair. Consider how, even in the meanest sorts of labour, the whole soul of a man is composed into real harmony. He bends himself with free valour against his task; and doubt, desire, sorrow, remorse, indignation, despair itself, shrink murmuring far off into their caves. The glow of labour in him is a purifying fire, wherein all poison is burned up; and of smoke itself, there is made a bright and blessed flame.

Blessed is he who has found his work. Let him ask no other blessedness. He has a life purpose. Labour is life.

Destiny has no other way of cultivating us. A formless chaos, once set *revolving*, grows round, ranges itself into strata, and is no longer a chaos, but a compacted world. What would become of the earth, did it cease to revolve? So long as it revolves, all inequalities disperse themselves, all irregularities incessantly become regular. Of an idle, unrevolving man, destiny can make nothing more than a mere enamelled vessel of dishonour, let her spend on him what colouring she may. Let the idle think of this.



XLVII. "ON PRECEDENTS."—*Lord Erskine.*

In times, when the whole habitable earth is in a state of change and fluctuation ; when deserts are starting up into civilized empires around you ; and when men—no longer slaves to the prejudices of particular countries, much less to the abuses of particular governments—enlist themselves, like the citizens of an enlightened world, into whatever communities their civil liberties may be best protected ; it never can be for the advantage of this country to prove that the strict, unextended letter of her laws, is no security to her inhabitants. On the contrary, when so dangerous a hire is everywhere holding out to emigration, it will be found to be the wisest policy of Great Britain to set up her happy constitution—the strict letter of her guardian laws, and the proud condition of equal freedom, which her highest and her lowest subjects ought alike to enjoy—it will be her wisest policy, to set up these first of human blessings, against those charms of change and novelty, which the varying condition of the world is hourly displaying, and which may deeply affect the population and prosperity of our country. In times when the subordination to authority is said to be everywhere too little felt, it will be found to be the wisest policy of Great Britain, to instil into the governed an almost superstitious reverence for the strict security of the laws ; which, from their equality of principle, beget no jealousies or discontents ; which, from their equal administration, can seldom work injustice ; and which, from the reverence growing out of their mildness and

antiquity, acquire a stability in the habits and affections of men, far beyond the force of civil obligations : whereas, severe penalties, and arbitrary constructions of laws intended for security, lay the foundations of alienation from every human government, and have been the cause of all calamities that have come, and are coming, upon the earth.

XLVIII. "THE SKYLARK."—*P. B. Shelley.*

Hail to thee, blithe spirit ! bird thou never wert ;  
That from heaven, or near it, pourest thy full heart  
In profuse strains of unpremeditated art.  
Higher still and higher from the earth thou springest ;  
Like a cloud of fire the blue deep thou wingest,  
And singing still dost soar, and soaring ever singest.  
In the golden lightening of the sunken sun,  
O'er which clouds are brightening, thou dost float and  
run,  
Like an unbodied Joy whose race is just begun.  
The pale purple Even melts around thy flight ;  
Like a star of heaven in the broad daylight,  
Thou art unseen, but yet I hear thy shrill delight :  
Keen as are the arrows of that silver sphere,  
Whose intense lamp narrows in the white dawn clear,  
Until we hardly see, we feel that it is there.  
All the earth and air with thy voice is loud ;  
As, when night is bare, from one lonely cloud  
The moon rains out her beams, and heaven is overflowed.  
What thou art, we know not ;—what is most like thee ?—

From rainbow-clouds there flow not drops so bright to see,  
As from thy presence showers a rain of melody!

. . . . .

Teach me half the gladness that thy brain must know;  
Such harmonious madness from my lips would flow,  
The world should listen then—as I am listening now!

XLIX. "ON BEING TAUNTED BY MR. WALPOLE."—

*Pitt.*

SIR,—The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall neither attempt to palliate nor deny; but content myself with wishing that I may be one of those whose follies may cease with their youth, and not of those who continue ignorant in spite of age and experience.

Whether youth can be attributed to any man as a reproach, I will not, Sir, assume the province of determining; but surely, age may justly become contemptible, if the opportunities which it brings have passed away without improvement, and vice appear to prevail when the passions have subsided. The wretch who, after having seen the consequences of a thousand errors, continues still to blunder, and in whom age has only added obstinacy to stupidity, is surely the object either of abhorrence or contempt; and deserves not that his grey head should secure him from insults. Much more, Sir, is he to be abhorred, who, as he has advanced in age, has receded from virtue, and become more wicked with less

temptation; who prostitutes himself for money which he cannot enjoy, and spends the remains of his life in the ruin of his country.

But youth, Sir, is not my only crime; I have been accused of acting a theatrical part.—A theatrical part may either imply some peculiarities of gesture, or a dissimulation of my real sentiments, and the adoption of the opinions and language of another man.

In the first sense, Sir, the charge is too trifling to be confuted, and deserves to be mentioned only that it may be despised. I am at liberty, like every other man, to use my own language; and though I may, perhaps, have some ambition to please this gentleman, I shall not lay myself under any restraint; nor very solicitously copy his diction or his mien, however matured by age or modelled by experience.

But if any man shall, by charging me with theatrical behaviour, imply that I utter any sentiments but my own, I shall treat him as a calumniator and a villain; nor shall any protection shelter him from the treatment which he deserves. I shall, on such an occasion, without scruple, trample upon all those forms with which wealth and dignity entrench themselves, nor shall any thing, but age, restrain my resentment; age, which always brings with it one privilege—that of being insolent and supercilious without punishment.

L. "ODE TO THE OCEAN."—*Lord Byron.*

There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society, where none intrudes,  
By the deep Sea, and music in its roar :  
I love not Man the less, but Nature more,  
From these our interviews, in which I steal  
From all I may be, or have been before,  
To mingle with the Universe, and feel  
What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark blue Ocean—roll !  
Ten thousand fleets sweep over thee in vain ;  
Man marks the earth with ruin—his control  
Stops with the shore ; upon the watery plain  
The wrecks are all thy deed, nor doth remain  
A shadow of man's ravage, save his own,  
When, for a moment, like a drop of rain,  
He sinks into thy depths with bubbling groan,  
Without a grave, unknell'd, uncoffin'd and unknown.

Thou glorious mirror, where the Almighty's form  
Glasses itself in tempests ; in all time,—  
Calm or convulsed, in breeze, or gale, or storm,  
Icing the pole, or in the torrid clime  
Dark-heaving—boundless, endless and sublime,  
The image of eternity, the throne  
Of the Invisible ; even from out thy slime  
The monsters of the deep are made ; each zone  
Obeys thee ; thou goest forth, dread, fathomless, alone.

## LI. "A TALK ABOUT CHINA."

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*Reprinted from Dr. F. T. Cheng's lectures on "Civilization and Art of China" (published by William Clowes & Sons, Ltd.), and inserted in this book by Dr. Cheng's most kind permission.*

At a time when the world is largely occupied with the invention or production of instruments of destruction, your invitation to me to talk on the subject of the Civilization of China is very gratifying. A civilization like the Chinese, which has a continuity of more than forty centuries, which has outlived all its contemporaries, and belongs to a people of more than 400,000,000, forming a quarter of the human race, cannot be a matter of indifference to any thinking man.

What I am going to tell you can only be in fragments, and as the teachings of Confucius have ruled China for nearly 2,500 years, my quotations from the classics, by way of illustration, come mostly from that source.

The primary object of the education of a man in China is to make him a *Tsun Tzu*, a term sometimes translated as the superior man, just as the first object of a man's education in England, if I understand it rightly, is to make him a gentleman.

Confucius tells us that "*Tsun Tzu* is a person who does not even for the space of a single meal deviate from virtue."

Chinese civilization stands for peace, righteousness,

and universal brotherhood. "Soldiers" (which means war), says Lao Tzu, "are instruments of evil to be used only in case of absolute necessity." But the Chinese are not lacking in courage. In Confucius we are taught, moreover, that "in face of danger the manly person is prepared to give up his life." The Chinese discourage war, because by nature they put right above might, and, by experience, know that war is generally the outcome of desire for conquest.

*"The question has often been asked but has never found a satisfactory answer, why and how it is that Chinese civilization has persisted through so many centuries, while other civilizations with equal, if not superior, claims to permanency, have been broken up and have disappeared from the sites on which they formerly flourished?"*

These are the words of a distinguished Sinologue (Professor Giles). As a Chinese I venture to think that a satisfactory answer can be found. I am not going to give a cheap answer by saying "the fittest survives"; but I do say that other civilizations that have perished, though they might have equal claims with the Chinese to antiquity and to a high level of material culture at a remote date, were not built on the same basis as the Chinese; for which of these other civilizations could show like the Chinese a firm and abiding foundation on virtue and righteousness?

It is rather unfortunate that Chinese civilization and culture are so little understood in the West, where the people are accustomed to see in the cinema or the music hall the Chinaman, real or made-up, being given the



part of the fiend or the fool. The educated Chinaman cannot help laughing at the ignorance of those responsible for such a slur on a highly-cultured people and deploring the mischief that it inevitably causes. My audience must have read in books and in newspapers how China was forced to lease important ports, while portions of Chinese territory were seized, oppressive demands presented to China, and foreign troops landed on Chinese soil. But all this cannot mean that there is anything wrong with her civilization; it can only mean that there is something wrong with other people's civilization.

If another world war breaks out there will be very little civilization left except, perhaps, the Chinese. I genuinely believe that, although China is sending every year hundreds of her youths to the West to learn Science or to be trained as engineers or mechanics, she has much to offer to the West in the way of culture and civilization.

Politically, China is a Republic, which has replaced the Ching Dynasty of the last 267 years. This is indeed a sure sign of the vitality of Chinese civilization. Superficial observers have, of course, expressed the opinion that a democratic form of government would not suit the Chinese because they have always been governed by a monarchy. But they do not know that the model emperors of China, Yao (2357 B.C.) and Shun (2255 B.C.), gave their empires to the worthiest citizens in preference to their own children.

The highest positions in the state have always been



open, through the medium of competitive examinations, to the humblest peasant.

The Chinese people reverence above all things literature and learning; they hate war.

Every man is a husband and every woman a wife. Every child would willingly support his parents and respect their feelings, particularly when they have grown old, or become incapacitated, because filial piety is the foundation of the Chinese family and, ever since the dawn of Chinese civilization, has been considered to be a priceless virtue, and the want of it a great sin.

LII. "TRINITY."—*Charles Seymour.*

In trying to contemplate worthily the Almighty, we should not narrow down our possible conception by refusing to open the intellect to receive that comprehension of GOD which, in addition to the revelation of His Fatherhood, shows Him to us as a Saviour of His children, and their Spiritual Companion.

God knows no limitations. We know that He is everywhere, that He is the All of the Universe, the Great Source whence comes everything. God is immanent, and He is gloriously transcendent.

We cannot exclude this primal aspect of the Deity from our conception of God. Having perceived His boundlessness, such a mental act becomes an impossibility. In somewhat like manner, since we rightly worship a personal God, we cannot in any wise confine His knowledgeable personality within the limits of a singly revealed existence.

Is not the mind that cannot dwell upon God, in the distinctive forms of Father, Son and Holy Ghost, liable to forfeit the sense of God's Personality altogether?

In the process of a mere intellectual comprehension of deity God looms larger and larger until He is lost in immensity. But when He is thought of in the ways that the Bible and Christian experience have revealed Him, then humanity can draw near to a Personal God, and perceive His personality in distinctive forms.

When THE ALMIGHTY speaks to us as GOD THE FATHER, we can hear Him say: "*I, even I, am He that blotteth out thy transgressions for Mine own sake, and will not remember thy sins.*" (Isaiah xliii. 25.) And our hearts are filled with gratefulness for such abundant love.

When He speaks to us as GOD THE SON, we can hear the sweet tones of the Master's voice so filled with compassion: "*Come unto Me, all ye that labour and are heavy laden, and I will give you rest.*" (S. Matt. xi. 28.) And as we listen to the tender words the eyes of the strongest among us moisten with holy tears.

When He speaks to us as GOD THE HOLY GHOST, we can hear the still small voice, whether it be among the hurry and roar of busy streets or in the stillness of the night chamber. It is a Voice that speaks within us, a Voice that has the power to persuade, to influence and to lead.

The term Trinity is only a Title, but the philosophy for which that title stands is one which, in the light of God's Word, becomes irresistible; a philosophy which

centuries of prayerful searching of the Scriptures has rendered inevitable.

It stands for the faith in which countless of our Fathers have lived and died, and in which the great bulk of Christendom at the present day confidently believes.

The reality of Jesus in our daily life should be a perpetual experience. Jesus should be known by each one of us as our personal Saviour and constant companion. Jesus comes to individual sinners. He knocks at individual hearts. He knocks and waits. He entreats. He listens. Let Him but hear the true heart cry, "Lord, be merciful to me a sinner," and instantly the consciousness of His nearness becomes an experience, the reality of which is undeniable.

We believe these things with an immovable confidence. Holy Scripture reveals them, and we believe the Bible from Genesis to Revelation to be the inspired Word of God.

Lord, we believe and we look for Thy second coming. We long to be "caught up" at Thy call for believers. Oh, that every soul in that great day might be owned of Thee. It is not the will of God that one should perish. At the Cross there's room for all.

## CHAPTER XXI

SPEECHES AND SCENES FROM SHAKESPEARE, ARRANGED  
FOR DECLAMATION AND DRAMATIC RECITING

LIII. FROM "THE MERCHANT OF VENICE," Act. iv. Sc. 1.

"The quality of mercy is not strained,—  
It droppeth as the gentle rain from heaven  
Upon the place beneath: it is twice blest,—  
It blesseth him that gives, and him that takes:  
'Tis mightiest in the mightiest; it becomes  
The thronéd monarch better than his crown;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings:  
But mercy is above the sceptred sway,—  
It is enthronéd in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then show likest God's,  
When mercy seasons justice. Therefore, Sir,  
Though justice be thy plea, consider this,—  
That, in the course of justice, none of us  
Should see salvation: we do pray for mercy;  
And that same prayer doth teach us all to render  
The deeds of mercy."

## LIV. FROM "HAMLET," Act. i. Sc. 3.

POLONIUS *to* LAERTES.

Yet here, Laertes? aboard, aboard, for shame!  
The wind sits in the shoulder of your sail,  
And you are stayed for. There,—my blessing with thee;  
[*Laying his hand on LAERTES' head.*

And these few precepts in thy memory  
See thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar:  
The friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatched, unfledged courage. Beware  
Of entrance to a quarrel; but, being in,  
Bear't that the opposed may beware of thee.  
Give every man thine ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not expressed in fancy; rich, not gaudy:  
For the apparel oft proclaims the man;  
And they in France of the best rank and station  
Are most select and generous in that.  
Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all,—to thine own self be true;  
And it must follow, as the night the day,  
Thou canst not then be false to any man.  
Farewell; my blessing season this in thee!

## LV. FROM "OTHELLO," Act. i. Sc. 3.

## OTHELLO'S DEFENCE.

Most potent, grave, and reverend signiors,  
My very noble and approved good masters,  
That I have ta'en away this old man's daughter,  
It is most true; true, I have married her;  
The very head and front of my offending,  
Hath this extent, no more. Rude am I in my speech,  
And little blest with the set phrase of peace,  
For since these arms of mine hath seven years' pith  
Till now some nine moons wasted, they have used  
Their dearest action in the tented field,  
And little of this great world can I speak,  
More than pertains to feats of broil and battle;  
And therefore little shall I grace my cause,  
In speaking for myself: yet, by your gracious patience,  
I will a round unvarnished tale deliver  
Of my whole course of love; what drugs, what charms,  
What conjuration, and what mighty magic—  
(For such proceeding I am charged withal)—  
I won his daughter with.  
Her father loved me; oft invited me,  
Still question'd me the story of my life  
From year to year; the battles, sieges, fortunes,  
That I have pass'd.  
I ran it through, even from my boyish days,  
To the very moment that he bade me tell it:  
Wherein I spake of most disastrous chances;  
Of moving accidents, by flood and field;

Of hair-breadth 'scapes i' the imminent deadly breach  
Of being taken by the insolent foe,  
And sold to slavery ; of my redemption thence,  
And portance in my travel's history.—  
These things to hear,  
Would Desdemona seriously incline :  
But still the house-affairs would draw her thence,  
Which ever as she could with haste despatch,  
She'd come again, and with a greedy ear  
Devour up my discourse : which I observing,  
Took once a pliant hour ; and found good means  
To draw from her a prayer of earnest heart  
That I would all my pilgrimage dilate,  
Whereof by parcels she had something heard,  
But not attentively : I did consent,  
And often did beguile her of her tears  
When I did speak of some distressful stroke  
That my youth suffered. My story being done,  
She gave me for my pains a world of sighs ;  
She swore, in faith, 'twas strange, 'twas passing strange,  
'Twas pitiful, 'twas wondrous pitiful ;  
She wish'd she had not heard it, yet she wish'd  
That heaven had made her such a man : she thank'd me ;  
And bade me, if I had a friend that lov'd her,  
I should but teach him how to tell my story,  
And that would woo her. Upon this hint I spake :  
She loved me for the dangers I had passed,  
And I lov'd her that she did pity them.—  
This only is the witchcraft I have used.

## LVI. FROM "JULIUS CÆSAR," Act. i. Sc. 1.

MARULLUS. Wherefore rejoice? [that *Cæsar comes*]

What conquests brings he home?

What tributaries follow him to Rome,

To grace in captive bonds his chariot-wheels?

You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome,

Knew you not Pompey! Many a time and oft

Have you climbed up to walls and battlements,

To towers and windows, yea, to chimney-tops,

Your infants in your arms, and there have sat

The live-long day, with patient expectation,

To see great Pompey pass the streets of Rome;

And when you saw his chariot but appear,

Have you not made an universal shout,

That Tiber trembled underneath her banks,

To hear the replication of your sounds

Made in her concave shores?

And do you now put on your best attire?

And do you now cull out a holiday?

And do you now strew flowers in his way

That comes in triumph over Pompey's blood?

Begone!

Run to your houses, fall upon your knees,

Pray to the gods to intermit the plague

That needs must light on this ingratitude.



## LVII. FROM "JULIUS CÆSAR," Act iii. Sc. 2.

## MARK ANTONY'S ORATION.

But yesterday the word of Cæsar might  
Have stood against the world : now lies he there,  
And none so poor to do him reverence.  
O masters, if I were disposed to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong and Cassius wrong,  
Who, you all know, are honourable men.  
I will not do them wrong ; I rather choose  
To wrong the dead, to wrong myself, and you,  
Than I will wrong such honourable men !  
But here's a parchment, with the seal of Cæsar ;  
I found it in his closet, 'tis his will !  
Let but the commons hear this testament,—  
Which, pardon me, I do not mean to read,—  
And they would go and kiss dead Cæsar's wounds,  
And dip their napkins in his sacred blood,  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
Bequeathing it, as a rich legacy,  
Unto their issue ! . . .  
If you have tears, prepare to shed them now  
You all do know this mantle : I remember  
The first time ever Cæsar put it on ;  
'Twas on a summer's evening, in his tent,  
That day he overcame the Nervii.  
Look, in this place ran Cassius' dagger through !  
See, what a rent the envious Casca made.

Through this, the well-belovéd Brutus stabb'd ;  
And, as he plucked his curséd steel away,  
Mark how the blood of Cæsar follow'd it,  
As rushing out of doors, to be resolved  
If Brutus so unkindly knock'd, or no ;  
For Brutus, as you know, was Cæsar's angel.  
Judge, O you gods, how dearly Cæsar loved him !  
This was the most unkindest cut of all ;  
For when the noble Cæsar saw him stab,  
Ingratitude, more strong than traitor's arms,  
Quite vanquish'd him : then burst his mighty heart ;  
And, in his mantle muffling up his face,  
Even at the base of Pompey's statue—  
Which all the while ran blood, great Cæsar fell,  
Oh ! what a fall was there, my countrymen !  
Then I, and you, and all of us fell down,  
Whilst bloody treason flourished over us.  
Oh, now you weep, and I perceive, you feel  
The dint of pity ; these are gracious drops.  
Kind souls, what, weep you, when you but behold  
Our Cæsar's vesture wounded ? look you here !  
Here is himself, marr'd, as you see, with traitors.  
Good friends, sweet friends, let me not stir you up  
To such a sudden state of mutiny.  
They that have done this deed are honourable.  
What private griefs they have, alas, I know not,  
That made them do it ; they are wise and honourable,  
And will, no doubt, with reasons answer you.  
I come not, friends, to steal away your hearts ;  
I am no orator, as Brutus is,

But, as you know me all, a plain, blunt man,  
That love my friend; and that they know full well  
That gave me public leave to speak of him.  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood: I only speak right on;  
I tell you that which you yourselves do know;  
Show you sweet Cæsar's wounds, poor, poor, dumb  
mouths!

And bid them speak for me: but were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue  
In every wound of Cæsar that should move  
The stones of Rome to rise and mutiny!

LVIII. FROM "AS YOU LIKE IT," Act ii. Sc. 7.

All the world's a stage,

And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. At first, the infant,  
Mewling and puking in the nurse's arms,  
And then, the whining school-boy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then, the lover,  
Sighing like a furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then, a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,

Seeking the bubble reputation  
Even in the cannon's mouth. And then, the justice,  
In fair round belly with good capon lined,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances ;  
And so he plays his part. The sixth age shifts  
Into the lean and slippered pantaloon,  
With spectacles on nose and pouch on side,  
His youthful hose, well saved, a world too wide  
For his shrunk shank ; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans teeth, sans eyes, sans taste, sans everything.

LIX. FROM "HENRY VIII," Act ii. Sc. 4.

*[The QUEEN rises out of her chair, goes about  
the court, comes to the KING, and kneels  
at his feet ; then speaks.]*

KAT. Sir, I desire you do me right and justice,  
And to bestow your pity upon me ; for  
I am a most poor woman, and a stranger,  
Born out of your dominions ; having here  
No judge indifferent, nor no more assurance  
Of equal friendship and proceeding. Alas, sir,  
In what have I offended you ? what cause  
Hath my behaviour given to your displeasure,  
That thus you should proceed to put me off,  
And take your good grace from me ? Heaven witness,

I have been to you a true and humble wife,  
At all times to your will conformable,  
Ever in fear to kindle your dislike,  
Yea, subject to your countenance, glad or sorry,  
As I saw it inclined : when was the hour,  
I ever contradicted your desire,  
Or made it not mine too ? Or which of your friends  
Have I not strove to love, although I knew  
He were mine enemy ? what friend of mine  
That had to him derived your anger, did I  
Continue in my liking ? nay, gave notice,  
He was from thence discharged ? Sir, call to mind,  
That I have been your wife, in this obedience,  
Upward of twenty years, and have been blest  
With many children by you : if in the course  
And process of this time you can report,  
And prove it too, against mine honour aught,  
My bond to wedlock or my love and duty,  
Against your sacred person, in God's name,  
Turn me away, and let the foul'st contempt  
Shut door upon me, and so give me up,  
To the sharp'st kind of justice.

## LX. FROM "HENRY VIII," Act iii. Sc. 2.

WOLSEY. So farewell to the little good you bear me.  
Farewell ! a long farewell, to all my greatness !  
This is the state of man : to-day he puts forth  
The tender leaves of hope ; to-morrow blossoms ;  
And bears his blushing honours thick upon him :  
The third day comes a frost, a killing frost ;

And,—when he thinks, good easy man, full surely  
His greatness is a-ripening,—nips his root,  
And then he falls, as I do. I have ventured,  
Like little wanton boys that swim on bladders,  
This many summers in a sea of glory,  
But far beyond my depth : my high-blown pride  
At length broke under me, and now has left me,  
Weary and old with service, to the mercy  
Of a rude stream that must for ever hide me.  
Vain pomp and glory of this world, I hate ye :  
I feel my heart new open'd. O, how wretched  
Is that poor man that hangs on princes' favours !  
There is, betwixt that smile we would aspire to,  
That sweet aspect of princes, and their ruin,  
More pangs and fears than wars or women have ;  
And when he falls, he falls like Lucifer.  
Never to hope again.

LXI. FROM "HAMLET," Act iii. Sc. 1.

HAMLET'S SOLILOQUY ON DEATH.

To be?—or not to be?—that is the question:—  
whether 'tis nobler, in the mind, to suffer the slings and  
arrows of outrageous fortune—or, to take arms against a  
siege of troubles, and, by opposing, end them!—To  
die?—to sleep—no more:—and, by a sleep, to say we  
end the heart-ache, and the thousand natural shocks that  
flesh is heir to—'tis a consummation devoutly to be  
wished!—To die—to sleep; to sleep?—perchance to  
dream!—ay, there's the rub! for, in that sleep of death,

what dreams may come, when we have shuffled off this mortal coil, must give us pause!—There's the respect that makes calamity of so long life! For, who would bear the whips and scorns of time, the oppressor's wrong, the proud man's contumely, the pangs of despised love, the law's delay, the insolence of office, and the spurns that patient merit of the unworthy takes—when he, himself, might his quietus make, with a bare bodkin? Who would fardels bear, to grunt and sweat under a weary life?—but that the dread of something after Death—the undiscovered country, from whose bourn no traveller returns!—puzzles the will; and makes us rather bear those ills we have, than fly to others that we know not of. Thus, Conscience does make cowards of us all: and thus, the native hue of Resolution is sicklied o'er with the pale cast of Thought; and enterprises of great pith and moment,—with this regard,—their currents turn awry, and lose the name of action!

## LXII. FROM "THE MERCHANT OF VENICE."

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How sweet the moonlight sleeps upon this bank! Here will we sit, and let the sounds of music creep in our ears; soft stillness, and the night, become the touches of sweet harmony. Sit, Jessica: look, how the floor of heaven is thick inlaid with patines of bright gold; there's not the smallest orb which thou behold'st, but in his motion like an angel sings, still quiring to the young-ey'd cherubims: such harmony is in immortal souls: but, whilst this

muddy vesture of decay doth grossly close it in, we cannot hear it. We are never merry when we hear sweet music. The reason is, our spirits are attentive : for do but note a wild and wanton herd, or race of youthful and unhandled colts, fetching mad bounds, bellowing, and neighing loud, which is the hot condition of their blood ; if they but hear perchance a trumpet sound, or any air of music touch their ears, you shall perceive them make a mutual stand, their savage eyes turn'd to a modest gaze, by the sweet power of music : therefore, the poet did feign that Orpheus drew trees, stones, and floods ; since nought so stockish, hard and full of rage, but music for the time doth change his nature. The man that hath no music in himself, nor is not mov'd with concord of sweet sounds, is fit for treasons, stratagems, and spoils ; the motions of his spirit are dull as night, and his affections dark as Erebus : let no such man be trusted !







FIG. 16. "Listen for one moment more before you decide to reject my proposals."

## CHAPTER XXII

### LXIII. SHAKESPEARE QUOTATIONS FOR PUBLIC SPEAKERS

“The friends thou hast and their adoption tried,  
Grapple them to thy soul with hoops of steel.”  
—*Hamlet*, Act i. Sc. 3.

“It is a custom  
More honoured in the breach than the observance.”  
—*Hamlet*, Act i. Sc. 4.

“Haste me to know’t, that I, with wings as swift  
As meditation or the thoughts of love,  
May sweep to my revenge.” —*Hamlet*, Act i. Sc. 5.

“There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy.”  
—*Hamlet*, Act i. Sc. 5.

“What a piece of work is man? how noble in reason!  
how infinite in faculty! in form and moving how express  
and admirable! in action how like an angel! in apprehension  
how like a god!” —*Hamlet*, Act ii. Sc. 2.

“Use every man after his desert: and who should  
’scape whipping? Use them after your own honour and  
dignity; the less they deserve, the more merit is your  
bounty.” —*Hamlet*, Act ii. Sc. 2.

"My words fly up, my thoughts remain below,  
Words without thoughts never to heaven go."

—*Hamlet*, Act iii. Sc. 3.

"When sorrows come, they come not single spies,  
But in battalions."

—*Hamlet*, Act iv. Sc. 5.

"One woe doth tread upon another's heel,  
So fast they follow."

—*Hamlet*, Act iv. Sc. 7.

"Let still the woman take  
An elder than herself; so wears she to him  
So sways she level in her husband's heart:  
For, boy, however we do praise ourselves,  
Our fancies are more giddy and unfirm,  
More longing, wavering, sooner lost and worn,  
Than women's are."

*Twelfth Night*, Act ii, Sc. 4.

"'Tis better to be lowly born,  
And range with humble livers in content,  
Than to be perk'd up in a glist'ring grief,  
And wear a golden sorrow."

—*Henry VIII.*, Act ii. Sc. 3.

"I know myself now; and I feel within me  
A peace above all earthly dignities,  
A still and quiet conscience."

—*Henry VIII.*, Act. iii. Sc. 2.

"I have no other but a woman's reason:  
I think him so, because I think him so."

—*Two Gentlemen of Verona*, Act i. Sc. 2.

“But man, proud man!  
Drest in a little brief authority,—  
Most ignorant of what he’s most assur’d,  
His glassy essence,—like an angry ape,  
Plays such fantastic tricks before high heaven  
As make the angels weep.”

—*Measure for Measure*, Act ii. Sc. 2.

“To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or with taper-light  
To seek the beauteous eye of heaven to garnish,  
Is wasteful and ridiculous excess.”

*King John*, Act iv. Sc. 2.

“Oftentimes excusing of a fault  
Doth make the fault the worse by the excuse;  
As patches set upon a little breach  
Discredit more in hiding of a fault  
Than did the fault before it was so patch’d.”

*Idem.*

“This royal throne of kings, this sceptred isle,  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise,  
This fortress built by nature for herself  
Against infection and the hand of war,  
This happy breed of men, this little world,  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a moat defensive to a house,

Against the envy of less happier lands,  
This blessed plot, this earth, this realm, this England."

—*Richard II*, Act ii. Sc. 1.

"Cowards die many times before their deaths,  
The valiant never tastes of death but once."

—*Julius Cæsar*, Act 1. Sc. 2.

"'Tis a common proof,  
That lowliness is young ambition's ladder,  
Whereto the climber upward turns his face;  
But when he once attains the upmost round,  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend."

—*Julius Cæsar*, Act ii. Sc. 2.

"There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows, and in miseries."

—*Julius Cæsar*, Act iv. Sc. 3.

"Mend your speech a little,  
Lest it may mar your fortunes."

—*King Lear*, Act i. Sc. 1.

"I want that glib and oily art,  
To speak and purpose not." —*King Lear*, Act i. Sc. 1.

"Through tatter'd clothes small vices do appear;  
Robes and furr'd gowns hide all."

—*King Lear*, Act iv. Sc. 6.

“Who steals my purse, steals trash; ’tis something,  
nothing;

’Twas mine, ’tis his, and has been slave to thousands;  
But he that filches from me my good name,  
Robs me of that which not enriches him  
And makes me poor indeed.”

—*Othello*, Act iii. Sc. 3.

“To business that we love we rise betime,  
And up to’t with delight.”

—*Antony and Cleopatra*, Act iv. Sc. 4.

“Small cheer and great welcome makes a merry feast.”

—*Comedy of Errors*, Act iii. Sc. 1.

“Every one can master a grief but he that has it.”

—*Much Ado About Nothing*, Act iii. Sc. 2.

“What, man! more water glideth by the mill  
Than wots the miller of.”

—*Titus Andronicus*, Act ii. Sc. 1.

“He jests at scars that never felt a wound.”

—*Romeo and Juliet*, Act ii. Sc. 2.

“What’s in a name? That which we call a rose  
By any other name would smell as sweet.”

—*Romeo and Juliet*, Act ii. Sc. 2.

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